This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

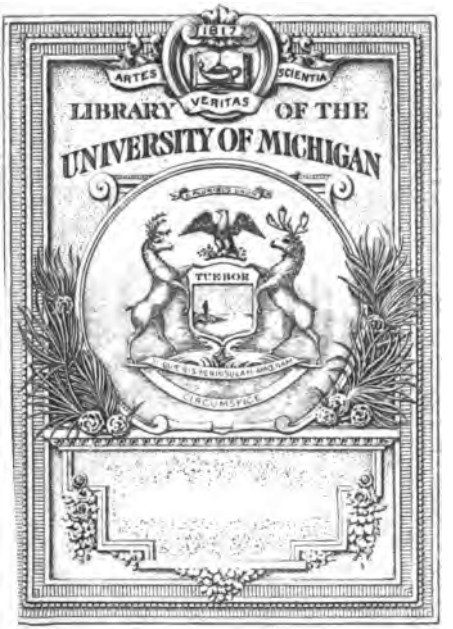
+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`


ARTES
SCIENTIA
VERITAS
LIBRARY OF THE
UNIVERSITY OF MICHIGAN
TUEBOR

828
G624t
B27
1891

GOLDSMITH, Oliver

THE TRAVELLER
AND
THE DESERTED VILLAGE.

EDITED WITH INTRODUCTION AND NOTES

BY

ARTHUR BARRETT, B.A.,
PROFESSOR OF ENGLISH LITERATURE IN THE ELPHINSTONE COLLEGE, BOMBAY.

London:
MACMILLAN AND CO.,
AND NEW YORK.
1891

First Edition, 1888.
Reprinted, 1891.

CONTENTS.

	PAGE
INTRODUCTION,	vii
TRAVELLER,	1
DESERTED VILLAGE,	17
NOTES,	31

209333

INTRODUCTION.

OLIVER, second son of the Rev. Charles Goldsmith, was born in the year 1728, in the village of Pallasmore, in the county of Longford, Ireland, of which village his father was the clergyman. About two years after Oliver's birth his father was promoted to a better living in the next county, but at no great distance from Pallasmore. At Lissoy, a village in Mr. Goldsmith's new parish where the family removed on his promotion, Oliver lived till his seventeenth year.

Of his extreme fondness for this village and its inhabitants there is ample proof in his writings, but care must be taken in identifying the "Deserted Village" with Lissoy. The following extract from H. Crabb Robinson's Diary illustrates the uncertainty which exists on this subject. "April 16th, 1821, (on a visit to the Pattisons at Witham)—I walked to Hatfield Cross with William. Looked into the church. The vicar, Bennet, was our cicerone. He spoke of Goldsmith as a man he had seen. Goldsmith had lodged at Springfield with some farmers. He spent his forenoon in his room, writing, and breakfasted off water gruel without bread. In his manners he was a bear. 'A tame one,'

I observed, and it was assented to. He dressed shabbily and was an odd man. No further particulars could I get, except that while Goldsmith was there a gentleman took down some cottages, which Bennet supposes gave rise to the *Deserted Village*."—Vol. ii., p. 204. The yearning after his early home which is expressed in the *Deserted Village*, ll. 83-96, finds utterance also in his prose works. In the *Citizen of the World*, letter ciii., we read: "Whatever vicissitudes we experience in life, however we toil, or wheresoever we wander, our fatigued wishes still recur to home for tranquillity: we long to die in that spot which gave us birth, and in that pleasing expectation find an opiate for every calamity." Lissoy, it is true, had not exactly given birth to Goldsmith, but it was his home, the only home he could remember, and the sentiment is the same in both the poetical and prose passages.

It is, however, precisely this evidence of genuine love for his early home which should make us distrust the accuracy of the poet's description. All people do not agree, nor will they be likely to agree, with Lord Macaulay that Goldsmith "has produced something which never was, and never will be, seen in any part of the world," *i.e.* a combination of the rural beauties of an English village with the miseries of an Irish eviction; still, a mind, sensitive and affectionate as his, looking back through the mist of years on the "playplace of his early days," would be inclined to exaggerate all its charms, supply its defects, and gift it with a beauty which to an impartial eye it never possessed. Leigh Hunt, in his autobiography, says there were never any cranberries equal to those he used to get in Austin

Friars in his youth; and it must be in the experience of most grown people that those scenes of their boyhood, which remembered at a distance of time and place appear so lovely, lose much of their beauty when revisited in maturer years. The same feeling which made Leigh Hunt exaggerate the delicacy of the cranberries may have made Goldsmith describe Lissoy, not the straggling, ill-kept village which it probably was, but the Lissoy which his loving partiality painted.

The question of Lissoy being the original of the "Deserted Village" has been introduced somewhat out of its due place, being suggested by the mention of Goldsmith's birth-place and early home. The facts of his life, what is known of them at least, have been so often written and re-written that it is unnecessary to give more than a slight outline of them. His earliest instruction was obtained at the village school, whose master, Paddy Byrne, he has celebrated in the *Deserted Village*, ll. 193-216. After this he seems to have been removed to more than one boarding school in succession, and at the age of seventeen he was sent to Trinity College, Dublin, as a sizar or poor scholar, whose duty it would be to perform certain offices about the college in return for his board and tuition. At Trinity, Goldsmith did little good. The sense of his inferior position probably paralyzed what energy and intellect he possessed, which so far as concerned the power of mastering the subjects prescribed by the University was by no means of the highest order. Instead of working hard at his studies, Goldsmith wrote ballads, sold them to procure pocket money, and used to slip out at night to hear them sung in the streets. After many irregularities and much

hardship, including a *thrashing* from his tutor, Goldsmith left Trinity, and after wandering about for some days was with difficulty re-admitted on promise of amendment. Finally, in the year 1749, he took his B.A. degree; but though he had been intended by his father for the clerical profession, to which his college education was a preliminary, he never entered the church, the bishop to whom he applied having, it is said, refused to ordain him. After various failures, and a life of questionable respectability, he was provided with money by his uncle Contarine and sent to Dublin with the intention of his becoming a lawyer, but his incurable recklessness of consequences and vagabond habits were again too strong, and he returned to his mother's house. His uncle forgave him, and, again providing him with funds, started him off to Edinburgh, *this* time to learn medicine. After a year and a half spent at Edinburgh, he induced his uncle to give him twenty pounds to take him to the Continent for the furtherance, as he put it, of his studies. He seems to have really learnt something during his stay in Edinburgh, and the reason alleged for visiting the Continent was probably in part the true one, but a still stronger incentive was his restless spirit and desire of seeing the world. He reached Leyden, only to stay about twelve months, and then started in the early part of 1755 on a tour through Europe. How he maintained himself during his travels is uncertain, as the story of his playing on the flute for food and lodging, alluded to in the *Traveller*, ll. 243-253, cannot be received as literally true; and though the "History of a Philosophic Vagabond," in the 20th chapter of the *Vicar of Wakefield*, gives a detailed account of how George Primrose sup-

ported himself, there is no proof that George Primrose's adventures were written from a recollection of Goldsmith's own experiences. About all that is really known of his travels is that he passed through Flanders, portions of France, staying some time at Paris, Switzerland, and Italy. He returned through France, and crossed over to England in the beginning of 1756.

As there is a good deal of difference of opinion as to the condition and prospects of a literary man at the time when Goldsmith began his London life, and as authorities like De Quincey and Forster are to some extent at variance on this point, it may, perhaps, be well to hear what Goldsmith himself has to say on the matter. The following extract from the *Citizen of the World*, though supposed to be written by a Chinaman, probably represents mainly his own views.

"At present the few poets of England no longer depend on the great for subsistence; they have now no other patrons but the public, and the public, collectively considered, is a good and a generous master. It is, indeed, too frequently mistaken as to the merits of every candidate for favour; but, to make amends, it is never mistaken long. A performance, indeed, may be forced for a time into reputation, but, destitute of real merit, it soon sinks; time, the touchstone of what is truly valuable, will soon discover the fraud, and an author should never arrogate to himself any share of success till his works have been read at least ten years with satisfaction. A man of letters at present, whose works are valuable, is perfectly sensible of their value. Every polite member of the community, by buying what he

writes, contributes to reward him. The ridicule, therefore, of living in a garret might have been wit in the last age, but continues such no longer, because no longer true. A writer of real merit now may easily be rich, if his heart be set only on fortune; and for those who have no merit, it is but fit that such should remain in merited obscurity. He may now refuse an invitation to dinner, without fearing to incur his patron's displeasure, or to starve by remaining at home. He may now venture to appear in company with just such clothes as other men generally wear, and talk even to princes with all the conscious superiority of wisdom. Though he cannot boast of fortune here, yet he can bravely assert the dignity of independence." It is true that, when Goldsmith wrote the above about the obsolete wit of ridiculing the literary man's garret and the rather pompous statement about talking to princes, he was living in a garret himself. But everything must have a beginning. Goldsmith had started literally without funds, and his reputation was yet to make. Later on, when the comedies and poems had been published, money came in fast. It was spent fast too; but if, as seems to be the case, his average income during the last five or six years of his life was nearly £1,000 per annum, it was no one's fault but his own that he was sometimes pressed for money. The *Citizen of the World*, from which the extract given above is taken, was commenced in the year 1760, so that Goldsmith's real literary career begins very nearly with the accession of George III. to the throne. During the four years intervening between his return to England and the date at which we have arrived, he had been a chemist's assistant, an usher in a school, and a press

corrector. Next we find him earning his bread as a hack writer and reviewer. In April, 1759, he published "An Enquiry into the Present State of Polite Learning." Then he started a magazine called the *Bee,* which only ran through eight numbers. In 1762 he published the life of Beau Nash, the master of ceremonies at Bath, admirably described by Mr. Black in the "English Men of Letters Series" as the "Funeral March of a Marionnette." About a year more spent in hard work, work nearly always in arrears, and the remuneration for which had been mostly anticipated, and we come to a crisis in his life. He is arrested for debt, and Dr. Johnson, with whom he had been some time acquainted, comes to the rescue. An earnest appeal comes from Goldsmith to Johnson, who sends him a guinea, and presently arrives himself. During the short interval between the arrival of the guinea and its sender, Goldsmith had contrived to change the former, and to procure a bottle of Madeira to cheer his spirits. This is eminently characteristic. No "Parson's black champagne" or other plebeian liquor would do, but this very respectable beverage must be procured to allay his thirst and his anxiety. If, as seems reasonable to presume, the idea of sending for the wine was suggested by previous habit, we cannot wonder at his being in debt. On Johnson's arrival Goldsmith told him he had a novel ready for the press. Johnson replaced the cork in the bottle, looked over the manuscript, went out, and sold the *Vicar of Wakefield* for £60. Not long after this the *Traveller* made its appearance (1764). It had been projected as far back as 1755, and had probably occupied much of Goldsmith's time in touching and retouching it. We can admire the

beauties of the poem, its simplicity and elegance of diction, and its occasional bursts of tender sentiment —though this last quality is seen more in the *Deserted Village*—without necessarily agreeing with all the poet's views. It certainly cannot be admitted that all forms of government are equally conducive to happiness, and that the state of mind and general felicity of the subject is independent of "laws and kings." This, however, seems to be the argument of the concluding portion of the poem. The language of both poems is simple, and there are not many difficulties in the construction which need puzzle the young student; but while this is so, there are passages in which it must be confessed that the thought is obscure or vague: see nn. on *Traveller*, ll. 36-50, 205-8, *Deserted Village*, l. 188.

Another point worthy of notice is the similarity, of expression sometimes, of thought frequently, between passages in the poems and the prose works: see nn. to *Traveller*, ll. 310, 340, 392, *Deserted Village*, 82, 153, etc. This seems to indicate what indeed is known to have been the case, that Goldsmith had not only the plan but much of the form of the poems worked out for years before they were published. His constant revision and careful emendation of the poems would give him a stock of thoughts and expressions which would readily present themselves to his mind, when he might be engaged on other work.

But Goldsmith has not only stock thoughts and stock phrases, but stock words. One of these favourite words is "bliss." This word occurs nine times in the *Traveller*, and appears to be used for any degree of happiness and almost any kind. In l. 202 we have the "bliss" which

the "scanty fund" of the Switzer supplies, and in l. 226 "bliss" apparently means getting drunk. In *D. V.*, l. 248, "mantling bliss" is beer. In ordinary English "bliss" means a very high degree of pleasure or happiness, but this noun, as well as the verb "bless," was used more widely than it is at present, both in Goldsmith's time and in Pope's before him, *e.g.*,

> "Without satiety, tho' e'er so bless'd."
> —*Essay on Man* iv. 37.

> "Hope of known bliss, and faith in bliss unknown."
> —*Ibid.* 346.

In this last line the *known bliss* is simply the expectation of worldly comforts or advantages which man is able to look forward to, in this way excelling the lower animals, who can form no such anticipations.

Another word frequently used by Goldsmith is "vacant" in the sense of free from care, unconcerned. In our time a notion of silliness, or weakness of intellect, foolishness at least, is attached to this word. Goldsmith uses it nearly in one sense of the Latin *vacuus*. The Greek ἀμέριμνος, literally "undistracted by thought," is still nearer. "Vacant mind" in l. 122, and the same expression in l. 257 of the *Deserted Village*, means a mind void of distracting cares.

Another point to be noticed is his fondness for hypallage, *i.e.* the transference of an epithet from the word to which it properly belongs and its attachment to another word. The "bleak Swiss" in l. 167 of the *Traveller* is an instance of this, and a still more remarkable example occurs in the *Citizen of the World*, letter li.,

where the Chinaman says he was seated over a pensive dish of tea. In each of these instances the epithet has been transferred from the person to the thing or *vice versâ*, and the examples of the same figure in the poems are very numerous.

There are but few indications in these poems that Goldsmith was an Irishman apart from the description of the evictions and the emigration which one readily associates with Irish troubles. If Goldsmith ever used any provincialisms, or expressions characteristic of Ireland, his long absence from his native land and his association with educated Englishmen had nearly removed them before the poems were published. Still, in l. 323 of the *Deserted Village* his use of the word "sure" is perhaps Irish—

"Sure, scenes like these no troubles e'er annoy."

"Sure," however, for "surely" occurs commonly in Addison, Pope, and even as late as Byron. It is possible that his admiration for Johnson may have occasionally led him to use an epithet which his own simple good taste would have rejected if he had not been thus influenced; *e.g.*, *Traveller*, l. 121—

"While sea-born gales their *gelid* wings expand."

Gelid for *cool* in this line is worthy of Johnson himself, so is *fervours* in l. 419 of the *Deserted Village*. Such instances are, however, rare, but one expression in the life of Beau Nash, p. 544, Globe edition of Goldsmith's works, is remarkable as illustrating not only his occasional adoption of Johnson's style, but the fondness for repetition previously remarked on. It occurs again in

the *Vicar of Wakefield*, cap. iii. "He enjoyed the world as it went, and drew upon content for the deficiencies of fortune."—*Life of Richard Nash*. "Let us draw upon content for the deficiencies of fortune."—*Vicar of Wakefield*, cap. iii. Among the instances of Goldsmith's inaccuracy or carelessness his introduction of the tiger into Georgia and Canada has often been pointed out: see note to *Deserted Village*, l. 355. This however is not so bad as the statement that Zoroaster was the leader of the Brahmins, which occurs in the 111th letter of the *Citizen of the World*.

The *Vicar of Wakefield*, though sold in 1764, was not published till 1766. It is so well known all over the English speaking world that little need be said here about the plot of the story. Everybody knows Mr. Burchell and the Squire, and Dr. and Mrs. Primrose, and Mr. Ephraim Jenkinson with his "Anarchon ara kai ateleutaion to pan." It is not impossible that passages in this book have suggested more ideas in modern novels than perhaps the writers themselves were aware of. There is a very close similarity between the meeting of the Vicar and the astute Jenkinson in prison and that of Mr. Pickwick with Jingle and the pious Job Trotter under similar circumstances. Again, when Scott describes Milnwood's portrait in *Old Mortality* decorated with a number of expensive "fallals," as Mrs. Wilson called them, for which he was entirely indebted to the liberality of the painter, was he unconsciously reproducing a remembrance of the scene in the *Vicar* where the family have their portraits taken and the painter is required not to be too frugal of the diamonds in Mrs. Primrose's stomacher and hair?

Misfortune follows misfortune in the Vicar's story as if he had been singled out to be the butt of every calamity, and when the tide turns the change is equally improbable. Everything comes right in the end in a way which a child can see is inconsistent with probability, and this is the greatest defect in the book. There is perhaps nothing more remarkable in the restoration of the Vicar's property than in the unexpected return of Antonio's argosies in the *Merchant of Venice;* but it is the sequence of improbable events, following one another in close succession, which strikes one as contrary to all likelihood.

About this time Goldsmith made an attempt to secure a less precarious means of living than literature, and as he had somewhere or other during his continental tour obtained a medical degree, he tried to obtain practice as a physician. It was perhaps that he might cut a respectable figure in his new capacity that he procured the expensive suits of clothes, Tyrian bloom, peach coloured, and scarlet, which added very considerably to his debts. The attempt to get practice as a physician was, however, a failure, and money had to be made somehow. Hack writing brought him enough for the necessities, and perhaps many of the comforts of life, but his ideas were enlarged since his comparative success, and to get a sufficient sum to defray increasing expenses and pay debts he had recourse to the drama. After many delays the comedy of the *Good Natured Man* was produced at the Covent Garden theatre. In this play we have a character reproduced which has formerly appeared in the *Citizen of the World.* The swaggering, bragging Lofty is a more prosperous Beau Tibbs, who no longer borrows half-crowns, but whose acquaint-

ance with the "great" is more marvellous than ever. Honeywood, the good-natured man, has many traits of Goldsmith himself. His unselfishness reaches a climax when, like Valentine in the *Two Gentlemen of Verona*, he determines to subordinate love to friendship, and woos Miss Richland for his supposed benefactor. The play was only a partial success, though Goldsmith made altogether about £500 by its representation. One scene (act iii.) where two bailiffs were introduced was decried as low by those who upheld what is known as the sentimental and genteel school. The most successful part was the reading of the incendiary letter by Croaker, and most people will perhaps be disposed to join in Goldsmith's surprise at its success, and to attribute the effect more to Shuter's acting than to any remarkable cleverness or humour in the letter itself. "Twenty gunnes" for "twenty guineas," and "blown up" for "blown upon" in the sense of "disclosed," is not the kind of humour which would "convulse" a modern audience with laughter.

Between the production of the *Good Natured Man* in 1768, and the publication of the *Deserted Village* in 1770, Goldsmith was engaged on a variety of works, most important among which are the *Roman History*, and the *History of Animated Nature*. This last, though written with the graceful ease which was natural to Goldsmith, is valueless from a scientific point of view. The *Deserted Village*, on which he had been at work at intervals for the past two years, was published in May, 1770. The evils of emigration, which form one of the leading ideas in this poem, had already been suggested in the *Traveller*, ll. 397-412, and in the following passage from

the *Citizen of the World*, letter xvii.—"Yet, obvious as these truths are, there are many Englishmen who are for transplanting new colonies into this late acquisition, for peopling the deserts of America with the refuse of their countrymen, and (as they express it) with the waste of an exuberant nation. But who are those unhappy creatures who are to be thus drained away? Not the sickly, for they are unwelcome guests abroad as well as at home; nor the idle, for they would starve as well behind the Apalachian mountains as in the streets of London. This refuse is composed of the laborious and enterprising—of such men as can be serviceable to their country at home—of men who ought to be regarded as the sinews of the people, and cherished with every degree of political indulgence. And what are the commodities which this colony, when established, is to produce in return? Why, raw silk, hemp, and tobacco. England, therefore, must make an exchange of her best and bravest subjects for raw silk, hemp, and tobacco; her hardy veterans and honest tradesmen must be trucked for a box of snuff or a silk petticoat."

Whatever opinion may be held as to Goldsmith's views about the sources of a nation's prosperity or the causes of its decay, it is certain that the lamentation over the desolated village was prompted by sentiments of genuine pity. He may have been mistaken in his notions, but, like his village clergyman, his failings leaned to virtue's side; for it was his amiable and sympathetic nature that prompted him to describe in exaggerated terms the misery of the ejected cottars. He was carried away by a generous impulse, and his pity gave ere charity began, if by "charity" we understand a well reasoned and regulated

sympathy. Of the characters in the *Deserted Village*, the schoolmaster, Paddy Byrne, has been already mentioned. The ale-house is said to have had its original in the village public-house which Goldsmith used to frequent before his departure to Edinburgh, and it is probable that some recollections of his past festivities in the same place prompted the scene in the "Three Pigeons" in *She Stoops to Conquer*. The village clergyman is probably a combination of Goldsmith's father and of his brother Henry, to whom he had dedicated the *Traveller*, and who had now been dead about two years.

His debts drove Goldsmith in 1771 to attempting a new comedy, but though it was finished before the end of the year, he met with so much difficulty in getting it put on the stage that it was not represented till 1773. This new comedy, *She Stoops to Conquer*, is in every way superior to the *Good Natured Man*. Lord Byron in praising Sheridan stated that among other things in which he excelled he had written the best comedy—*The School for Scandal*—that ever was acted on the English stage. Those who have seen Sheridan's play acted, as well as *She Stoops to Conquer*, will perhaps find some difficulty in accepting this verdict, especially if they can remember Buckstone as Tony Lumpkin. For broad fun and honest laughing till you cry again, Goldsmith's play is perhaps unequalled. Nearly all the characters are good, Mr. Hardcastle, Marlow, Diggory, and Miss Hardcastle, but the gem of the whole is the inimitable Tony. His driving his mother for five-and-twenty miles in a "circumbendibus" and bringing her back to her own garden where she mistakes her husband for a highwayman, is perhaps a little far-fetched; but the fun between Tony and his pretty cousin, and the

scene where Tony swears to the losing of the jewels and *will* not see that his mother is in earnest makes one laugh at the bare recollection. Tony's mother calls him a blockhead, and H. Crabb Robinson in his *Diary* speaks of his "booby imbecility." He is no booby, but a very cunning fellow, who gives everyone who attempts to cross him reason to regret the attempt. Like Touchstone, he "uses his folly like a stalking horse, and under the presentation of that he shoots his wit." Nor, with all his clownishness, is he without a degree of tact and a certain gentlemanly propriety of feeling. In the alehouse scene, when the landlord announces the arrival of Marlow and Hastings, Tony wishes for more reasons than one to get rid of his "shabby" companions before he meets the strange gentlemen, and how does he do it? "Desire them (the gentlemen) to step this way. Gentlemen," he continues, turning to his disreputable boon companions, "as they *mayn't be good enough company for you*, step down for a moment," etc. This is scarcely the way in which a "blockhead" or an "imbecile booby" would set about the removal of the vulgar fellows whose presence he felt to be awkward.

Mrs. Hardcastle is very much of Mrs. Primrose in the *Vicar* over again. Her little manœuvres to bring the young people together and even her family names are reproductions of peculiarities in the Vicar's wife. For instance, "Then the poor woman would sometimes tell the Squire that she thought him and Olivia extremely of a size, and would bid both stand up to see which was tallest."—*Vicar of Wakefield.*

Mrs. Hardcastle—"Ah! he's a sly one. Don't you think they are like each other about the mouth, Mr.

Hastings? The Blenkinsop mouth to a T. They're of a size, too. Back to back, my pretties, that Mr. Hastings may see you. Come, Tony."—*She Stoops to Conquer.*

In chapter xvii. of the *Vicar of Wakefield* we gather that Mrs. Primrose's maiden name was Blenkinsop.

The *Vicar of Wakefield* has long been a standard text-book in Indian schools, and of late years the two comedies have been introduced into the course of reading prescribed by the Bombay University. It has been thought proper, therefore, to notice these as well as the two poems with which we are more immediately concerned.

After the publication of *She Stoops to Conquer*, from which Goldsmith derived a considerable sum, he struggled hard against his increasing money troubles, and wrote portions of a *History of Greece*, and near the end of his life the clever poem *Retaliation*, elicited by an epitaph of Garrick's on him, which was followed by similar attempts from other hands. His health was, however, fast failing. In March, 1774, he took to his bed, and died on the 4th April following.

The numerous tales which are told of Goldsmith's independence of spirit, sympathy with the poor, simplicity and vanity, are mainly derived from Boswell. They may be read in Mr. Forster's life, or in the memoir of Goldsmith by Professor Masson prefixed to the Globe edition of the works. Of his careless extravagance something has already been said. Johnson coming to his rescue when he was arrested might be Addison performing a similar office for Steele. The cork would then, perhaps, not have been so promptly replaced in the bottle of Madeira. Goldsmith's letter

to Griffiths, the publisher, "No, sir; had I been a sharper, had I been possessed of less good nature and native generosity, I might surely now have been in better circumstances," reminds one of Lord Nelson's letter to Lord St. Vincent, "Do not, my dear Lord, let the admiralty write harshly to me—my generous soul cannot bear it." Indeed, notwithstanding the difference of circumstance, condition, and general character, there is much that is closely similar in the transparent vanity of these two. Goldsmith's leading trait however, and the one which most readily presents itself in connection with him, is that amiability of character which is so evident in his writings. When a man is commonly best known by an abbreviation of his Christian name it is a sure sign that he is a favourite. The ordinary use of a short form of his surname is probably a still surer sign of his popularity. Oliver Goldsmith was known as Noll and Goldie. 'Noll' was used sometimes with patronizing and perhaps contemptuous familiarity, but the use of the pet name 'Goldie' is a proof that "the poor dear Doctor" was indeed dear to all who knew him.

THE TRAVELLER.

THE TRAVELLER;

OR, A PROSPECT OF SOCIETY.

REMOTE, unfriended, melancholy, slow,
Or by the lazy Scheld or wandering Po;
Or onward, where the rude Carinthian boor
Against the houseless stranger shuts the door;
Or where Campania's plain forsaken lies,
A weary waste expanding to the skies;
Where'er I roam, whatever realms to see,
My heart untravell'd fondly turns to thee;
Still to my brother turns, with ceaseless pain,
And drags at each remove a lengthening chain.

Eternal blessings crown my earliest friend,
And round his dwelling guardian saints attend:
Blest be that spot where cheerful guests retire
To pause from toil, and trim their ev'ning fire:
Blest that abode where want and pain repair,
And every stranger finds a ready chair:
Blest be those feasts, with simple plenty crown'd,
Where all the ruddy family around
Laugh at the jests or pranks that never fail,
Or sigh with pity at some mournful tale;
Or press the bashful stranger to his food,
And learn the luxury of doing good.

But me, not destin'd such delights to share,
My prime of life in wand'ring spent and care;

Impell'd, with steps unceasing, to pursue
Some fleeting good that mocks me with the view;
That, like the circle bounding earth and skies,
Allures from far, yet, as I follow, flies;
My fortune leads to traverse realms alone,
And find no spot of all the world my own.

Even now, where Alpine solitudes ascend,
I sit me down a pensive hour to spend;
And plac'd on high above the storm's career,
Look downward where an hundred realms appear;
Lakes, forests, cities, plains extending wide,
The pomp of kings, the shepherd's humbler pride.

When thus Creation's charms around combine,
Amidst the store should thankless pride repine?
Say, should the philosophic mind disdain
That good which makes each humbler bosom vain?
Let school-taught pride dissemble all it can,
These little things are great to little man;
And wiser he, whose sympathetic mind
Exults in all the good of all mankind.
Ye glitt'ring towns, with wealth and splendour crown'd;
Ye fields, where summer spreads profusion round;
Ye lakes, whose vessels catch the busy gale;
Ye bending swains, that dress the flow'ry vale;
For me your tributary stores combine:
Creation's heir, the world, the world is mine.

As some lone miser visiting his store,
Bends at his treasure, counts, recounts it o'er;
Hoards after hoards his rising raptures fill,
Yet still he sighs, for hoards are wanting still;
Thus to my breast alternate passions rise,
Pleas'd with each good that Heaven to man supplies:
Yet oft a sigh prevails, and sorrows fall,
To see the hoard of human bliss so small;
And oft I wish amidst the scene to find
Some spot to real happiness consign'd,

Where my worn soul, each wand'ring hope at rest,
May gather bliss to see my fellows blest.
But where to find that happiest spot below
Who can direct, when all pretend to know?
The shudd'ring tenant of the frigid zone
Boldly proclaims that happiest spot his own;
Extols the treasures of his stormy seas,
And his long nights of revelry and ease:
The naked negro, panting at the line,
Boasts of his golden sands and palmy wine,
Basks in the glare, or stems the tepid wave,
And thanks his gods for all the good they gave.
Such is the patriot's boast where'er we roam;
His first, best country ever is at home.
And yet, perhaps, if countries we compare,
And estimate the blessings which they share,
Tho' patriots flatter, still shall wisdom find
An equal portion dealt to all mankind;
As different good, by Art or Nature given,
To different nations makes their blessings even.
Nature, a mother kind alike to all,
Still grants her bliss at Labour's earnest call:
With food as well the peasant is supply'd
On Idra's cliffs as Arno's shelvy side;
And though the rocky crested summits frown,
These rocks by custom turn to beds of down.
From Art more various are the blessings sent;
Wealth, commerce, honour, liberty, content.
Yet these each other's powers so strong contest,
That either seems destructive of the rest.
Where wealth and freedom reign, contentment fails;
And honour sinks where commerce long prevails.
Hence every state, to one lov'd blessing prone,
Conforms and models life to that alone.
Each to the favourite happiness attends,
And spurns the plan that aims at other ends:

'Till carried to excess in each domain,
This fav'rite good begets peculiar pain.
But let us try these truths with closer eyes,
And trace them through the prospect as it lies:
Here for a while my proper cares resign'd,
Here let me sit in sorrow for mankind;
Like yon neglected shrub at random cast,
That shades the steep, and sighs at every blast.
Far to the right, where Apennine ascends,
Bright as the summer, Italy extends:
Its uplands sloping deck the mountain's side,
Woods over woods in gay theatric pride;
While oft some temple's mould'ring tops between
With venerable grandeur mark the scene.
Could Nature's bounty satisfy the breast,
The sons of Italy were surely blest.
Whatever fruits in different climes are found,
That proudly rise or humbly court the ground;
Whatever blooms in torrid tracts appear,
Whose bright succession decks the varied year;
Whatever sweets salute the northern sky
With vernal lives, that blossom but to die;
These, here disporting, own the kindred soil,
Nor ask luxuriance from the planter's toil;
While sea-born gales their gelid wings expand,
To winnow fragrance round the smiling land.
But small the bliss that sense alone bestows,
And sensual bliss is all the nation knows.
In florid beauty groves and fields appear;
Man seems the only growth that dwindles here.
Contrasted faults through all his manners reign:
Though poor, luxurious; though submissive, vain;
Though grave, yet trifling; zealous, yet untrue;
And even in penance planning sins anew.
All evils here contaminate the mind
That opulence departed leaves behind;

For wealth was theirs, not far removed the date,
When commerce proudly flourish'd through the state;
At her command the palace learnt to rise,
Again the long-fallen column sought the skies,
The canvas glow'd, beyond e'en nature warm,
The pregnant quarry teem'd with human form;
Till, more unsteady than the southern gale,
Commerce on other shores display'd her sail;
While nought remain'd of all that riches gave,
But towns unmann'd, and lords without a slave:
And late the nation found with fruitless skill
Its former strength was but plethoric ill.

Yet still the loss of wealth is here supplied
By arts, the splendid wrecks of former pride;
From these the feeble heart and long-fall'n mind
An easy compensation seem to find.
Here may be seen, in bloodless pomp array'd,
The paste-board triumph and the cavalcade,
Processions form'd for piety and love,
A mistress or a saint in every grove.
By sports like these are all their cares beguil'd;
The sports of children satisfy the child.
Each nobler aim, repress by long control,
Now sinks at last, or feebly mans the soul;
While low delights, succeeding fast behind,
In happier meanness occupy the mind:
As in those domes where Cæsars once bore sway,
Defac'd by time and tottering in decay,
There in the ruin, heedless of the dead,
The shelter-seeking peasant builds his shed;
And, wond'ring man could want the larger pile,
Exults, and owns his cottage with a smile.

My soul, turn from them, turn we to survey,
Where rougher climes a nobler race display;
Where the bleak Swiss their stormy mansions tread,
And force a churlish soil for scanty bread.

No product here the barren hills afford,
But man and steel, the soldier and his sword:
No vernal blooms their torpid rocks array,
But winter ling'ring chills the lap of May:
No Zephyr fondly sues the mountain's breast,
But meteors glare, and stormy glooms invest.
Yet, still, even here content can spread a charm,
Redress the clime, and all its rage disarm.
Though poor the peasant's hut, his feasts tho' small,
He sees his little lot the lot of all;
Sees no contiguous palace rear its head
To shame the meanness of his humble shed;
No costly lord the sumptuous banquet deal
To make him loathe his vegetable meal;
But calm, and bred in ignorance and toil,
Each wish contracting fits him to the soil.
Cheerful at morn he wakes from short repose,
Breasts the keen air, and carols as he goes;
With patient angle trolls the finny deep;
Or drives his venturous plow-share to the steep;
Or seeks the den where snow-tracks mark the way,
And drags the struggling savage into day.
At night returning, every labour sped,
He sits him down the monarch of a shed;
Smiles by his cheerful fire, and round surveys
His children's looks, that brighten at the blaze;
While his lov'd partner, boastful of her hoard,
Displays her cleanly platter on the board:
And haply too some pilgrim, thither led,
With many a tale repays the nightly bed.
Thus every good his native wilds impart
Imprints the patriot passion on his heart;
And e'en those ills that round his mansion rise
Enhance the bliss his scanty fund supplies.
Dear is that shed to which his soul conforms,
And dear that hill which lifts him to the storms;

And as a child, when scaring sounds molest,
Clings close and closer to the mother's breast,
So the loud torrent and the whirlwind's roar
But bind him to his native mountains more.
  Such are the charms to barren states assign'd;
Their wants but few, their wishes all confin'd.
Yet let them only share the praises due:
If few their wants, their pleasures are but few;
For every want that stimulates the breast
Becomes a source of pleasure when redrest;
Hence from such lands each pleasing science flies
That first excites desire, and then supplies;
Unknown to them, when sensual pleasures cloy,
To fill the languid pause with finer joy;
Unknown those powers that raise the soul to flame,
Catch every nerve, and vibrate through the frame.
Their level life is but a smould'ring fire,
Unquench'd by want, unfann'd by strong desire;
Unfit for raptures, or, if raptures cheer
On some high festival of once a year,
In wild excess the vulgar breast takes fire,
Till, buried in debauch, the bliss expire.
  But not their joys alone thus coarsely flow:
Their morals, like their pleasures, are but low;
For, as refinement stops, from sire to son
Unalter'd, unimprov'd, the manners run,
And love's and friendship's finely-pointed dart
Fall blunted from each indurated heart.
Some sterner virtues o'er the mountain's breast
May sit, like falcons, cow'ring on the nest;
But all the gentler morals, such as play
Thro' life's more cultur'd walks, and charm the way,
These, far dispers'd, on timorous pinions fly,
To sport and flutter in a kinder sky.
  To kinder skies, where gentler manners reign,
I turn; and France displays her bright domain.

Gay, sprightly land of mirth and social ease,
Pleas'd with thyself, whom all the world can please,
How often have I led thy sportive choir,
With tuneless pipe, beside the murmuring Loire?
Where shading elms along the margin grew,
And freshen'd from the wave the Zephyr flew;
And haply, though my harsh touch, faltering still,
But mocked all tune, and marr'd the dancer's skill,
Yet would the village praise my wondrous power,
And dance, forgetful of the noon-tide hour.
Alike all ages. Dames of ancient days
Have led their children through the mirthful maze,
And the gay grandsire, skill'd in gestic lore,
Has frisk'd beneath the burthen of threescore.
So blest a life these thoughtless realms display;
Thus idly busy rolls their world away;
Theirs are those arts that mind to mind endear,
For honour forms the social temper here.
Honour, that praise which real merit gains,
Or even imaginary worth obtains,
Here passes current: paid from hand to hand,
It shifts in splendid traffic round the land;
From courts to camps, to cottages, it strays,
And all are taught an avarice of praise.
They please, are pleas'd; they give to get esteem;
Till, seeming blest, they grow to what they seem.
But while this softer art their bliss supplies,
It gives their follies also room to rise;
For praise too dearly lov'd, or warmly sought,
Enfeebles all internal strength of thought,
And the weak soul, within itself unblest,
Leans for all pleasure on another's breast.
Hence ostentation here, with tawdry art,
Pants for the vulgar praise which fools impart;
Here vanity assumes her pert grimace,
And trims her robes of frieze with copper lace;

Here beggar pride defrauds her daily cheer,
To boast one splendid banquet once a year;
The mind still turns where shifting fashion draws,
Nor weighs the solid worth of self-applause.
  To men of other minds my fancy flies,
Embosom'd in the deep where Holland lies.
Methinks her patient sons before me stand,
Where the broad ocean leans against the land,
And, sedulous to stop the coming tide,
Lift the tall rampire's artificial pride.
Onward methinks, and diligently slow,
The firm connected bulwark seems to grow;
Spreads its long arms amidst the wat'ry roar,
Scoops out an empire, and usurps the shore.
While the pent ocean, rising o'er the pile,
Sees an amphibious world beneath him smile:
The slow canal, the yellow blossom'd vale,
The willow tufted bank, the gliding sail,
The crowded mart, the cultivated plain,—
A new creation rescu'd from his reign.
  Thus while around the wave-subjected soil
Impels the native to repeated toil,
Industrious habits in each bosom reign,
And industry begets a love of gain.
Hence all the good from opulence that springs,
With all those ills superfluous treasure brings,
Are here display'd. Their much-lov'd wealth imparts
Convenience, plenty, elegance, and arts:
But view them closer, craft and fraud appear;
E'en liberty itself is barter'd here.
At gold's superior charms all freedom flies;
The needy sell it, and the rich man buys;
A land of tyrants, and a den of slaves,
Here wretches seek dishonourable graves,
And calmly bent, to servitude conform,
Dull as their lakes that slumber in the storm.

Heavens! how unlike their Belgic sires of old
Rough, poor, content, ungovernably bold;
War in each breast, and freedom on each brow:
How much unlike the sons of Britain now!
Fir'd at the sound, my genius spreads her wing,
And flies where Britain courts the western spring;
Where lawns extend that scorn Arcadian pride,
And brighter streams than fam'd Hydaspes glide.
There all around the gentlest breezes stray;
There gentle music melts on every spray;
Creation's mildest charms are there combin'd,
Extremes are only in the master's mind!
Stern o'er each bosom Reason holds her state,
With daring aims irregularly great;
Pride in their port, defiance in their eye,
I see the lords of human kind pass by;
Intent on high designs, a thoughtful band,
By forms unfashion'd, fresh from Nature's hand,
Fierce in their native hardiness of soul,
True to imagin'd right, above control,
While even the peasant boasts these rights to scan,
And learns to venerate himself as man.
Thine, Freedom, thine the blessings pictur'd here;
Thine are those charms that dazzle and endear:
Too blest indeed, were such without alloy:
But foster'd even by Freedom ills annoy:
That independence Britons prize too high
Keeps man from man, and breaks the social tie;
The self-dependent lordlings stand alone,
All claims that bind and sweeten life unknown.
Here, by the bonds of nature feebly held,
Minds combat minds, repelling and repell'd;
Ferments arise, imprison'd factions roar,
Repress ambition struggles round her shore,
Till, over-wrought, the general system feels
Its motions stop, or phrenzy fire the wheels.

Nor this the worst. As nature's ties decay,
As duty, love, and honour fail to sway,
Fictitious bonds, the bonds of wealth and law,
Still gather strength, and force unwilling awe.
Hence all obedience bows to these alone,
And talent sinks, and merit weeps unknown:
Till time may come, when, stript of all her charms,
The land of scholars and the nurse of arms,
Where noble stems transmit the patriot flame,
Where kings have toil'd and poets wrote for fame,
One sink of level avarice shall lie,
And scholars, soldiers, kings, unhonour'd die.

Yet think not, thus when Freedom's ills I state,
I mean to flatter kings, or court the great:
Ye powers of truth that bid my soul aspire,
Far from my bosom drive the low desire.
And thou, fair Freedom, taught alike to feel
The rabble's rage and tyrant's angry steel;
Thou transitory flower, alike undone
By proud contempt or favour's fostering sun,
Still may thy blooms the changeful clime endure!
I only would repress them to secure:
For just experience tells, in every soil,
That those who think must govern those that toil;
And all that Freedom's highest aims can reach
Is but to lay proportion'd loads on each.
Hence, should one order disproportioned grow,
Its double weight must ruin all below.

O then how blind to all that truth requires,
Who think it freedom when a part aspires!
Calm is my soul, nor apt to rise in arms,
Except when fast approaching danger warms;
But when contending chiefs blockade the throne,
Contracting regal power to stretch their own,
When I behold a factious band agree
To call it freedom when themselves are free,

Each wanton judge new penal statutes draw,
Laws grind the poor, and rich men rule the law,
The wealth of climes where savage nations roam
Pillag'd from slaves to purchase slaves at home,
Fear, pity, justice, indignation start,
Tear off reserve, and bare my swelling heart;
Till half a patriot, half a coward grown,
I fly from petty tyrants to the throne.
Yes, brother, curse with me that baleful hour
When first ambition struck at regal power;
And thus polluting honour in its source,
Gave wealth to sway the mind with double force.
Have we not seen, round Britain's peopled shore,
Her useful sons exchanged for useless ore,
Seen all her triumphs but destruction haste,
Like flaring tapers brightening as they waste?
Seen opulence, her grandeur to maintain,
Lead stern depopulation in her train,
And over fields where scattered hamlets rose
In barren solitary pomp repose?
Have we not seen at pleasure's lordly call
The smiling long-frequented village fall?
Beheld the duteous son, the sire decay'd,
The modest matron, and the blushing maid,
Forc'd from their homes, a melancholy train,
To traverse climes beyond the western main;
Where wild Oswego spreads her swamps around,
And Niagara stuns with thund'ring sound?
Even now, perhaps, as there some pilgrim strays
Through tangled forests and through dangerous ways,
Where beasts with man divided empire claim,
And the brown Indian marks with murderous aim;
There, while above the giddy tempest flies,
And all around distressful yells arise,
The pensive exile, bending with his woe,
To stop too fearful, and too faint to go,

Casts a long look where England's glories shine,
And bids his bosom sympathize with mine.
Vain, very vain, my weary search to find
That bliss which only centres in the mind:
Why have I stray'd from pleasure and repose,
To seek a good each government bestows?
In every government, though terrors reign,
Though tyrant kings or tyrant laws restrain,
How small, of all that human hearts endure,
That part which laws or kings can cause or cure;
Still to ourselves in every place consign'd,
Our own felicity we make or find:
With secret course, which no loud storms annoy
Glides the smooth current of domestic joy.
The lifted axe, the agonizing wheel,
Luke's iron crown, and Damiens' bed of steel,
To men remote from power but rarely known,
Leave reason, faith, and conscience all our own.

Luke

THE DESERTED VILLAGE.

THE DESERTED VILLAGE.

Dedicated to Sir Joshua Reynolds.

SWEET AUBURN! loveliest village of the plain;
Where health and plenty cheered the labouring swain,
Where smiling spring its earliest visit paid,
And parting summer's lingering blooms delayed:
Dear lovely bowers of innocence and ease,
Seats of my youth, when every sport could please,
How often have I loitered o'er thy green,
Where humble happiness endeared each scene,
How often have I paused on every charm,
The sheltered cot, the cultivated farm,
The never-failing brook, the busy mill,
The decent church that topt the neighbouring hill,
The hawthorn bush, with seats beneath the shade,
For talking age and whispering lovers made!
How often have I blest the coming day,
When toil remitting lent its turn to play,
And all the village train, from labour free,
Led up their sports beneath the spreading tree
While many a pastime circled in the shade,
The young contending as the old surveyed;
And many a gambol frolicked o'er the ground,
And sleights of art and feats of strength went round,
And still, as each repeated pleasure tired,
Succeeding sports the mirthful band inspired;
The dancing pair that simply sought renown
By holding out to tire each other down:

The swain mistrustless of his smutted face,
While secret laughter tittered round the place;
The bashful virgin's side-long looks of love,
The matron's glance that would those looks reprove.
These were thy charms, sweet village! sports like these,
With sweet succession, taught even toil to please:
These round thy bowers their cheerful influence shed:
These were thy charms—but all these charms are fled.

Sweet smiling village, loveliest of the lawn,
Thy sports are fled, and all thy charms withdrawn;
Amidst thy bowers the tyrant's hand is seen,
And desolation saddens all thy green:
One only master grasps the whole domain
And half a tillage stints thy smiling plain.
No more thy glassy brook reflects the day,
But, choked with sedges, works its weedy way;
Along thy glades, a solitary guest,
The hollow sounding bittern guards its nest;
Amidst thy desert walks the lapwing flies,
And tires their echoes with unvaried cries;
Sunk are thy bowers in shapeless ruin all,
And the long grass o'ertops the mouldering wall;
And trembling, shrinking from the spoiler's hand,
Far, far away thy children leave the land.

Ill fares the land, to hastening ills a prey,
Where wealth accumulates, and men decay:
Princes and lords may flourish, or may fade;
A breath can make them, as a breath has made:
But a bold peasantry, their country's pride,
When once destroyed, can never be supplied.

A time there was, ere England's griefs began,
When every rood of ground maintained its man;
For him light labour spread her wholesome store,
Just gave what life required, but gave no more:
His best companions, innocence and health;
And his best riches, ignorance of wealth.

But times are altered; trade's unfeeling train
Usurp the land and dispossess the swain;
Along the lawn, where scattered hamlets rose,
Unwieldy wealth and cumbrous pomp repose,
And every want to opulence allied,
And every pang that folly pays to pride.
These gentle hours that plenty bade to bloom,
Those calm desires that asked but little room,
Those healthful sports that graced the peaceful scene,
Lived in each look, and brightened all the green;
These, far departing, seek a kinder shore,
And rural mirth and manners are no more.

Sweet Auburn! parent of the blissful hour,
Thy glades forlorn confess the tyrant's power.
Here, as I take my solitary rounds
Amidst thy tangling walks and ruined grounds,
And, many a year elapsed, return to view
Where once the cottage stood, the hawthorn grew,
Remembrance wakes with all her busy train,
Swells at my breast, and turns the past to pain.

In all my wanderings round this world of care,
In all my griefs—and God has given my share—
I still had hopes, my latest hours to crown,
Amidst these humble bowers to lay me down;
To husband out life's taper at the close,
And keep the flame from wasting by repose:
I still had hopes, for pride attends us still,
Amidst the swains to show my book-learned skill,
Around my fire an evening group to draw,
And tell of all I felt, and all I saw;
And as a hare whom hounds and horns pursue
Pants to the place from whence at first she flew,
I still had hopes, my long vexations past,
Here to return—and die at home at last.

O blest retirement, friend to life's decline,
Retreats from care, that never must be mine,

How happy he who crowns in shades like these
A youth of labour with an age of ease;
Who quits a world where strong temptations try,
And, since 'tis hard to combat, learns to fly!
For him no wretches, born to work and weep,
Explore the mine, or tempt the dangerous deep;
No surly porter stands in guilty state,
To spurn imploring famine from the gate;
But on he moves to meet his latter end,
Angels around befriending Virtue's friend;
Bends to the grave with unperceived decay,
While resignation gently slopes the way;
And, all his prospects brightening to the last,
His heaven commences ere the world be past!
  Sweet was the sound, when oft at evening's close
Up yonder hill the village murmur rose.
There, as I past with careless steps and slow,
The mingling notes came softened from below;
The swain responsive as the milk-maid sung,
The sober herd that lowed to meet their young,
The noisy geese that gabbled o'er the pool,
The playful children just let loose from school,
The watch-dog's voice that bayed the whispering wind,
And the loud laugh that spoke the vacant mind;—
These all in sweet confusion sought the shade,
And filled each pause the nightingale had made.
But now the sounds of population fail,
No cheerful murmurs fluctuate in the gale,
No busy steps the grass-grown foot-way tread,
For all the bloomy flush of life is fled.
All but yon widowed, solitary thing,
That feebly bends beside the plashy spring:
She, wretched matron, forced in age, for bread,
To strip the brook with mantling cresses spread,
To pick her wintry faggot from the thorn,
To seek her nightly shed, and weep till morn;

She only left of all the harmless train,
The sad historian of the pensive plain.
Near yonder copse, where once the garden smiled,
And still where many a garden flower grows wild;
There, where a few torn shrubs the place disclose,
The village preacher's modest mansion rose.
A man he was to all the country dear,
And passing rich with forty pounds a year;
Remote from towns he ran his godly race,
Nor e'er had changed, nor wished to change his place;
Unpractised he to fawn, or seek for power,
By doctrines fashioned to the varying hour;
Far other aims his heart had learned to prize,
More skilled to raise the wretched than to rise.
His house was known to all the vagrant train;
He chid their wanderings but relieved their pain:
The long remembered beggar was his guest,
Whose beard descending swept his aged breast;
The ruined spendthrift, now no longer proud,
Claimed kindred there, and had his claims allowed;
The broken soldier kindly bade to stay,
Sat by his fire, and talked the night away,
Wept o'er his wounds, or, tales of sorrow done,
Shouldered his crutch and shewed how fields were won.
Pleased with his guests, the good man learned to glow,
And quite forgot their vices in their woe;
Careless their merits or their faults to scan,
His pity gave ere charity began.
Thus to relieve the wretched was his pride,
And e'en his failings leaned to Virtue's side;
But in his duty prompt at every call,
He watched and wept, he prayed and felt for all;
And, as a bird each fond endearment tries
To tempt its new-fledged offspring to the skies,
He tried each art, reproved each dull delay,
Allured to brighter worlds, and led the way.

Beside the bed where parting life was laid,
And sorrow, guilt, and pain by turns dismayed,
The reverend champion stood. At his control
Despair and anguish fled the struggling soul;
Comfort came down the trembling wretch to raise,
And his last faltering accents whispered praise.

At church, with meek and unaffected grace,
His looks adorned the venerable place;
Truth from his lips prevailed with double sway,
And fools, who came to scoff, remained to pray.
The service past, around the pious man,
With steady zeal, each honest rustic ran;
Even children followed with endearing wile,
And plucked his gown to share the good man's smile.
His ready smile a parent's warmth exprest;
Their welfare pleased him, and their cares distrest:
To them his heart, his love, his griefs were given,
But all his serious thoughts had rest in heaven.
As some tall cliff that lifts its awful form,
Swells from the vale, and midway leaves the storm,
Tho' round its breast the rolling clouds are spread,
Eternal sunshine settles on its head.

Beside yon straggling fence that skirts the way,
With blossom'd furze unprofitably gay,
There, in his noisy mansion, skill'd to rule,
The village master taught his little school.
A man severe he was, and stern to view;
I knew him well, and every truant knew:
Well had the boding tremblers learned to trace
The day's disasters in his morning face;
Full well they laughed with counterfeited glee
At all his jokes, for many a joke had he;
Full well the busy whisper circling round
Conveyed the dismal tidings when he frowned.
Yet he was kind, or, if severe in aught,
The love he bore to learning was in fault;

The village all declared how much he knew:
'Twas certain he could write, and cypher too:
Lands he could measure, terms and tides presage,
And even the story ran that he could gauge:
In arguing, too, the parson owned his skill,
For, even tho' vanquished, he could argue still;
While words of learned length and thundering sound
Amazed the gazing rustics ranged around;
And still they gazed, and still the wonder grew,
That one small head could carry all he knew.
But past is all his fame. The very spot
Where many a time he triumphed is forgot.
Near yonder thorn, that lifts its head on high,
Where once the sign-post caught the passing eye,
Low lies that house where nut-brown draughts inspired,
Where grey-beard mirth and smiling toil retired,
Where village statesmen talked with looks profound,
And news much older than their ale went round.
Imagination fondly stoops to trace
The parlour splendours of that festive place:
The white-washed wall, the nicely sanded floor,
The varnished clock that clicked behind the door;
The chest contrived a double debt to pay,
A bed by night, a chest of drawers by day;
The pictures placed for ornament and use,
The twelve good rules, the royal game of goose;
The hearth, except when winter chill'd the day,
With aspen boughs, and flowers and fennel gay;
While broken tea-cups, wisely kept for show,
Ranged o'er the chimney, glistened in a row.
Vain transitory splendours! could not all
Reprieve the tottering mansion from its fall?
Obscure it sinks, nor shall it more impart
An hour's importance to the poor man's heart.
Thither no more the peasant shall repair
To sweet oblivion of his daily care;

No more the farmer's news, the barber's tale,
No more the wood-man's ballad shall prevail;
No more the smith his dusky brow shall clear,
Relax his ponderous strength, and lean to hear;
The host himself no longer shall be found
Careful to see the mantling bliss go round;
Nor the coy maid, half willing to be prest,
Shall kiss the cup to pass it to the rest.

Yes! let the rich deride, the proud disdain,
These simple blessings of the lowly train;
To me more dear, congenial to my heart,
One native charm, than all the gloss of art:
Spontaneous joys, where Nature has its play,
The soul adopts, and owns their first born sway;
Lightly they frolic o'er the vacant mind,
Unenvied, unmolested, unconfined.
But the long pomp, the midnight masquerade,
With all the freaks of wanton wealth arrayed—
In these, ere triflers half their wish obtain,
The toiling pleasure sickens into pain;
And, e'en while fashion's brightest arts decoy,
The heart distrusting asks if this be joy.

Ye friends to truth, ye statesmen who survey
The rich man's joys increase, the poor's decay,
'Tis yours to judge, how wide the limits stand
Between a splendid and a happy land.
Proud swells the tide with loads of freighted ore,
And shouting Folly hails them from her shore;
Hoards e'en beyond the miser's wish abound,
And rich men flock from all the world around.
Yet count our gains. This wealth is but a name
That leaves our useful products still the same.
Not so the loss. The man of wealth and pride
Takes up a space that many poor supplied;
Space for his lake, his park's extended bounds,
Space for his horses, equipage, and hounds:

The robe that wraps his limbs in silken sloth
Has robbed the neighbouring fields of half their growth :
His seat, where solitary sports are seen,
Indignant spurns the cottage from the green :
Around the world each needful product flies,
For all the luxuries the world supplies ;
While thus the land adorned for pleasure all
In barren splendour feebly waits the fall.

As some fair female unadorned and plain,
Secure to please while youth confirms her reign,
Slights every borrowed charm that dress supplies,
Nor shares with art the triumph of her eyes ;
But when those charms are past, for charms are frail,
When time advances, and when lovers fail,
She then shines forth, solicitous to bless,
In all the glaring impotence of dress.
Thus fares the land by luxury betrayed :
In nature's simplest charms at first arrayed,
But verging to decline, its splendours rise ;
Its vistas strike, its palaces surprize :
While, scourged by famine from the smiling land,
The mournful peasant leads his humble band,
And while he sinks, without one arm to save,
The country blooms—a garden and a grave.

Where then, ah ! where, shall poverty reside,
To scape the pressure of contiguous pride ?
If to some common's fenceless limits strayed
He drives his flock to pick the scanty blade,
Those fenceless fields the sons of wealth divide,
And even the bare-worn common is denied.

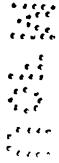
If to the city sped—what waits him there ?
To see profusion that he must not share ;
To see ten thousand baneful arts combined
To pamper luxury, and thin mankind ;
To see those joys the sons of pleasure know
Extorted from his fellow-creature's woe.

Here while the courtier glitters in brocade,
There the pale artist plies the sickly trade ;
Here while the proud their long-drawn pomps display,
There the black gibbet glooms beside the way.
The dome where pleasure holds her midnight reign
Here, richly deck'd, admits the gorgeous train :
Tumultuous grandeur crowds the blazing square,
The rattling chariots clash, the torches glare.
Sure scenes like these no troubles e'er annoy !
Sure these denote one universal joy !
Are these thy serious thoughts ?—Ah, turn thine eyes
Where the poor houseless shivering female lies.
She once, perhaps, in village plenty blest,
Has wept at tales of innocence distrest ;
Her modest looks the cottage might adorn,
Sweet as the primrose peeps beneath the thorn :
Now lost to all ; her friends, her virtue fled,
Near her betrayer's door she lays her head,
And, pinch'd with cold, and shrinking from the shower,
With heavy heart deplores that luckless hour,
When idly first, ambitious of the town,
So left her wheel and robes of country brown.
  Do thine, sweet Auburn,—thine, the loveliest train,—
Do thy fair tribes participate her pain ?
Even now, perhaps, by cold and hunger led,
At proud men's doors they ask a little bread !
  Ah, no ! To distant climes, a dreary scene,
Where half the convex world intrudes between,
Through torrid tracts with fainting steps they go,
Where wild Altama murmurs to their woe.
Far different there from all that charm'd before
The various terrors of that horrid shore ;
Those blazing suns that dart a downward ray,
And fiercely shed intolerable day ;
Those matted woods, where birds forget to sing,
But silent bats in drowsy clusters cling ;

Those poisonous fields with rank luxuriance crowned,
Where the dark scorpion gathers death around ;
Where at each step the stranger fears to wake
The rattling terrors of the vengeful snake ;
Where crouching tigers wait their hapless prey,
And savage men more murderous still than they ;
While oft in whirls the mad tornado flies,
Mingling the ravaged landscape with the skies.
Far different these from every former scene,
The cooling brook, the grassy vested green,
The breezy covert of the warbling grove,
That only sheltered thefts of harmless love.
  Good Heaven ! what sorrows gloom'd that parting day,
That called them from their native walks away ;
When the poor exiles, every pleasure past,
Hung round the bowers, and fondly looked their last,
And took a long farewell, and wished in vain
For seats like these beyond the western main,
And shuddering still to face the distant deep,
Returned and wept, and still returned to weep.
The good old sire the first prepared to go
To new found worlds, and wept for others' woe ;
But for himself, in conscious virtue brave,
He only wished for worlds beyond the grave.
His lovely daughter, lovelier in her tears,
The fond companion of his helpless years,
Silent went next, neglectful of her charms,
And left a lover's for a father's arms.
With louder plaints the mother spoke her woes,
And blest the cot where every pleasure rose,
And kissed her thoughtless babes with many a tear,
And clasped them close, in sorrow doubly dear,
Whilst her fond husband strove to lend relief
In all the silent manliness of grief.
  O luxury ! thou curst by Heaven's decree,
How ill exchanged are things like these for thee !

How do thy potions, with insidious joy,
Diffuse their pleasure only to destroy!
Kingdoms by thee, to sickly greatness grown,
Boast of a florid vigour not their own.
At every draught more large and large they grow,
A bloated mass of rank unwieldy woe;
Till sapped their strength, and every part unsound,
Down, down they sink, and spread a ruin round.
Even now the devastation is begun,
And half the business of destruction done;
Even now, methinks, as pondering here I stand,
I see the rural virtues leave the land.
Down where yon anchoring vessel spreads the sail,
That idly waiting flaps with every gale,
Downward they move, a melancholy band,
Pass from the shore, and darken all the strand.
Contented toil, and hospitable care,
And kind connubial tenderness, are there;
And piety, with wishes placed above,
And steady loyalty, and faithful love.
And thou, sweet Poetry, thou loveliest maid,
Still first to fly where sensual joys invade;
Unfit in these degenerate times of shame
To catch the heart, or strike for honest fame;
Dear charming nymph, neglected and decried,
My shame in crowds, my solitary pride;
Thou source of all my bliss, and all my woe,
That found'st me poor at first, and keep'st me so;
Thou guide by which the nobler arts excel,
Thou nurse of every virtue, fare thee well!
Farewell, and O! where'er thy voice be tried,
On Torno's cliffs, or Pambamarca's side,
Whether where equinoctial fervours glow,
Or winter wraps the polar world in snow,
Still let thy voice, prevailing over time,
Redress the rigours of the inclement clime;

Aid slighted truth with thy persuasive strain
Teach erring man to spurn the rage of gain ;
Teach him, that states of native strength possest,
Tho' very poor, may still be very blest ;
That trade's proud empire hastes to swift decay,
As ocean sweeps the laboured mole away ;
While self-dependent power can time defy,
As rocks resist the billows and the sky.



NOTES.

THE TRAVELLER.

1. **remote**, far away from home, usually applied to time or place. Goldsmith however uses it of persons here, and in *Deserted Village*, l. 143, "Remote from towns he ran his godly race."

unfriended, without a friend or companion. The word is formed from the verbal form "to friend," which is now obsolete. Scott uses the noun *unfriend* in the sense of "enemy." The two powers of the prefix *un* should be noticed. Sometimes, as in the text, it has merely a negative meaning, but in other words there is a contradictory or opposite meaning to that of the simple word; *e.g.* *unfriendly* implies more than the absence of friendliness as it carries the notion of hostility. Indian students commonly make the mistake of parsing as participles all forms in *ed* compounded with the prefix *un*. It should be remembered that such forms are not participles unless they can be referred to a verb also similarly compounded; *e.g.* such forms as *unbought*, *unfriended* are adjectives and not participles, as there are no such verbs as *unbuy*, *unfriend*, but *unfastened*, *unfolded* may be participles from the verbs *unfasten*, *unfold*. These forms however may also be compounded of the participles *fastened* and *folded* with the prefix *un*, in which case they are adjectives. In such words as *unloose*, *unrip*, the compound has much the same meaning as the simple verb. "*Unloose*, perhaps a barbarous and ungrammatical word, the participle prefixed implying negation, so that to unloose is properly to bind (Johnson). Dr. Johnson would not have made the preceding remark if he had known that the word is pure Saxon, unlesan, solvere, to loose" (Todd), *Latham's Johnson's Dictionary*. The difficulty is not removed by going back to the A. Saxon. How does unlesan mean 'to loose,' the *un* having apparently no power? It would seem that the simple verb when it has itself the idea of reversing or annulling something done may be compounded in some instances with the prefix having the same force, without change of meaning. To loose, to rip, convey the idea of undoing what has been done, namely tying or sewing. To unloose is to undo by means of loosing. To unrip is to undo by means of ripping. The Latin *ve* or *veh* is somewhat analogous. It negatives or reverses the signification of the root; but sometimes when the root itself signifies reversal or privation, the addition of *ve* strengthens it. *Vehemens* means unreasonable, *vecors* means senseless, *vesanus*

means mad. In all these the root meanings of *cor*, *mens*, and *sanus* respectively are weakened or reversed by the addition of the prefix *ve*. *Vepallidus* means very pale. Here the meaning of *pallidus* is strengthened by the prefix. *Pallidus*, pale, denotes privation, sc. of blood or colour; and the addition of the prefix *ve* to this adjective has much the same effect as the prefixing of the particle *un*, to *loose*, *rip*, etc.

slow. "Mr. Goldsmith," asked Chamier, at the next meeting of the club, "What do you mean by the last word in the first line of your *Traveller*?

'Remote, unfriended, melancholy, slow.'

Do you mean tardiness of locomotion?" Johnson, who was near them, took part in what followed, and has related it. "Goldsmith, who would say something without consideration, answered 'Yes.' I was sitting by, and said, 'No, sir, you did not mean tardiness of locomotion; you mean that sluggishness of mind which comes upon a man in solitude.' 'Ah!' exclaimed Goldsmith, '*that* was what I meant'" (Forster).

2. **or...or**, *i.e.* whether...or. This use is confined to poetry.

lazy, sluggish. The Scheld or Scheldt is the ancient Scaldis, called lazy on account of its slow current. This river travels through a portion of France, Belgium, and the Netherlands.

wandering, winding, meandering.

3. **Carinthian.** Carinthia is a duchy of Austria, near Italy.

boor, originally a countryman or peasant. Then the meaning degenerates into a *clown*, *lout*, or rude fellow. Compare *churl*, *villain*, the one being of A.S., the other of Lat. origin, neither of which in its primary meaning conveys any idea of reproach. The form *boer* is still used commonly to designate the Dutch colonists of South Africa without any suggestion of disparagement.

4. **shuts the door.** "In Carinthia the incident occurred with which his famous couplet has too hastily reproached a people, when, sinking with fatigue, after a long day's toilsome walk, he was turned from a peasant's hut at which he implored a lodging" (Forster).

5. **Campania.** The Campagna, a notoriously unhealthy and malarious plain in the neighbourhood of Rome, is apparently meant. There appears to be no authority for spelling the word as in the text, for Campania is the name of a totally separate province in the south of central Italy. **Forsaken**, deserted, or thinly populated on account of its unhealthiness.

weary, used actively, in the sense of wearisome, tiring to the eye.

6. **expanding to the sky**, stretched vast and wide beneath the canopy of heaven.

7. **to see**, with the result of seeing.

8. **heart** is emphatic. My person may pass through many countries, but my heart never travels from home, I leave my heart behind me. The metaphor must not be examined too closely, or it might be asked how, if his heart never travels from home, it can turn towards home, and drag with it a lengthening chain.

10. **drags**, etc., *i.e.* his heart draws after it the metaphorical chain by which it is fastened to his home, and which gets longer and heavier the farther he travels. Washington Irving in *The Sketch Book*, article *The Voyage*, expands this idea, "We drag, it is true, 'a lengthening chain' at each remove of our pilgrimage; but the chain is unbroken: we can trace it back link by link, and we feel that the last still grapples us to home." Goldsmith in the *Citizen of the World*, letter iii., has the same words, "By every remove I only drag a greater length of chain."

11. **eternal blessings crown**, *i.e.* may eternal blessings, etc., optative mood.

my earliest friend, my brother.

12. **guardian saints**, guardian angels, or spirits. "Saints" is substituted for the more usual "spirits," or "angels," probably for metre's sake, unless we may imagine Goldsmith to mean the sainted spirits of his and his brother's parents. Compare Cowper's lines on his mother's picture—

> "Hovered thy spirit o'er thy sorrowing son?"

13. **spot**, his brother's home.

cheerful, in good spirits, quietly happy. The old word *chière* meant *face, expression of countenance.* It was afterwards used in the limited sense of favourable or happy expression of face, and eventually came to mean that which produces such happy expression, such as good fare. The expression "to countenance" or "to lend countenance to" is somewhat similar, "countenance" being here used in the limited sense of *favourable countenance.* In *As you like it*, i. 1. 'countenance' is used in an unfavourable sense.

14. **trim**, to repair, adjust. Guests, however, unless very intimate friends, would only be approving lookers on while their entertainer trimmed the fire. In the simple state of society which Goldsmith is here describing, to mend or stir the fire by poking it would be a liberty which no guest would be likely to take, unless especially asked to do so by his host. It is commonly said

among people in England that you cannot venture to poke a man's fire unless you have known him for five years.

toil, connected with *till*, A.S. *tilian*, to plough, whereas "toil," a snare, is from Lat. *tela*, a web, woven stuff.

15. **want and pain**, persons poor and suffering.

repair, resort, from *repatriare*, to return to one's country. *Repair*, to mend, is from *reparare*, to restore, renew.

16. **finds a ready chair**, is promptly and courteously invited to sit down.

17. **with simple plenty crowned**, at which there is an abundance of simple or homely fare, feasts or suppers at which plain food is plentifully provided.

18. **ruddy**, rosy cheeked with health.

around, sitting in a circle or semicircle round the fire. It is common to speak of a family in England as "the circle" or "our circle," *i.e.* the family ring which gathers every evening round the hearth.

family, Lat. *familia* from *famulus*, a servant, properly means the whole household, including servants, but is sometimes restricted to those connected by blood relationship with the head of the household. No mistake is more common among natives, at least those of Western India, than to speak of one's relatives as "my family members." "Family brothers" is also frequently used, and is, if anything, worse than the other. An Englishman speaks of "my family" or "the members of my family," but not of "my family members."

19. **jests** here mean jokes, humorous or comical utterances, in distinction from *pranks*, which are practical jokes. *Jests* (*gesta*) originally meant things done, exploits, then the amusing relation of such exploits. A jestour was the amusing relater of exploits, and hence jester means a joker, one who amuses by his ludicrous utterances or actions.

pranks, practical jokes, tricks, such as that alluded to in *Deserted Village*, l. 27—

"The swain mistrustless of his smutted face."

that never fail, *i.e.* however old and well worn the joke might be, the simple members of the household were always ready to laugh at it. An instance of a never-failing jest occurs in *She Stoops to Conquer*, act ii.—

Diggory. "Then ecod, your worship must not tell the story of Ould Grouse in the gun-room: I can't help laughing at that—he! he! he!—for the soul of me. We have laughed at that these twenty years—ha! ha! ha!" Compare also

"He told the story of the ivy-tree, and that was laughed at;

he repeated the jest of the two scholars and one pair of breeches, and the company laughed at that; but the story of Taffy in the sedan-chair was sure to set the table in a roar."—*Cit. of the World*, cap. xxvii.

21. **press**, entreat, urge courteously.

bashful, shy, modest. It used to be considered a point of courtesy among certain classes to decline offered refreshment, in the confident expectation however that it would be offered again. It was equally a point of courtesy on the part of the entertainer to repeat his invitation. The stranger is called bashful because he needs more than one invitation before he can be prevailed on to sit down to table, or in other words, because he requires pressing to eat.

22. **learn the luxury**, become acquainted with the pleasure of doing good.

23. **me**, governed by *leads* (29).

24. **prime**, best part, flower of his age. Goldsmith at the time referred to was about twenty-seven years old. The project of writing the *Traveller* was formed during his wanderings in 1755, and he sent a portion of it to his brother Henry in that year, though the poem was not published till 1764.

spent, being spent. The construction of this line is absolute. In the next line *impelled*, as well as *destined* in line 23, agrees with *me*.

26. **some fleeting good**, some illusory or transitory advantage.

mocks me with the view, lures me on by a false appearance. Compare Thomson's description of the boy and the rainbow—

> "Not so the boy;
> He wondering views the bright enchantment bend,
> Delightful o'er the radiant fields, and runs
> To catch the falling glory; but amazed
> Beholds the amusive arch before him fly,
> Then vanish quite away."

27. **circle**, the horizon, which bounds our view of earth and sky, the line where earth and sky meet.

29. **alone** qualifies *me* if taken as an adjective, but is better considered as an adverb modifying *traverse*. The meaning of course is not "I alone, and no other, traverse realms," but "I traverse realms, unaccompanied by any one." The use of adjectives for adverbs is common, as in Longfellow's

> "The green trees whispered low and mild."

If the passage in the text be taken in this way, the word *alone* is not attached to the pronoun *me*, but to the verb *traverse*. Earle

(*Philology of the English Tongue*) says, "The power of making adverbs is too unlimited for us to catalogue them as things moulded and made." He quotes the exclamation of "an uneasy young traveller in an American car," "Mother, fix me good," as an example of the "original adverb of nature." In "To live forgotten and die forlorn" (Tennyson's *Mariana*), the participial forms, so far as their office is concerned, are adverbs.

30. **and find**, etc., *i.e.* and to have no settled home.

31. **Alpine solitudes**, *i.e.* the solitary hills of the Alps. The solitudes are said to ascend by a kind of metonymy for hills, the notion of hills being conveyed by the adjective *Alpine*.

32. **sit me**, a kind of reflexive construction, the verb *sit* assuming a quasi-transitive force. The same occurs apparently in *Love's Labour Lost*, i. 1—

> "Well, sit you out; go home, Biron, adieu!"

And in Tennyson's *Lotus Eaters*—

> "They sat them down upon the yellow sand."

pensive, meditative, thoughtful.

33. **above the storm's career**, *i.e.* above the usual region of storms, not, perhaps, that a storm was actually raging below him at the time referred to, for in that case he would scarcely be able to command the view described in the next lines. Cf. *Deserted Village*, ll. 189-90—

> "As some tall cliff that lifts its awful form
> Swells from the vale and midway leaves the storm."

36. **pomp**, etc., *i.e.* the pompous or proud palaces of the great, as well as the humbler dwellings which content the peasant.

37. **creation's charms**, the beauties of nature.

38. **should thankless pride**, etc., should men murmur through pride and discontent? This is a question of appeal, the answer being, of course, *No*.

39. **should** etc.? The suggestion apparently is that men in the pride of philosophy *do* disdain, or affect to disdain, the humbler kinds of pleasures. A truer philosophy would lead them to be satisfied with ordinary sources of pleasure, and whatever so called philosophers may profess, these humbler pleasures are of importance to insignificant man. *Little* appears to be a general epithet of man, including "philosophers," for the indifference of the "philosophers" is assumed (*i.e.* they "dissemble"), and *little man* is not intended to distinguish a humbler class of men from philosophers or any other superior class.

"The unlettered peasant, whose views are only directed to the

narrow sphere around him, beholds nature with a finer relish, and tastes her blessings with a keener appetite, than the philosopher whose mind attempts to grasp an universal system."—*Citizen of the World*, letter xxxvii.

43. **wiser he**, etc., *i.e.* mankind being divided into two classes, the wiser of the two is that which feels a philanthropic sympathy with mankind in general.

45. **glittering.** They would appear so to him as he viewed them at a distance and from above. *To glitter* means to sparkle, or shine with a broken and dancing light.

crowned. Here, as in l. 17, *crowned* is used in the sense of provided or furnished with. This use is confined to poetry.

ye, etc. The rhetorical figure called apostrophe is here used, *i.e.* a sudden address to an absent or, as here, an imaginary auditory. In addressing the fields and cities as sentient beings, *personification* is also used.

46. **profusion**, abundance: L. *fundo*, to pour out. This word frequently conveys the notion of extravagance or superfluous abundance. The old form of the word was foison, or foizon. "All foizon, all abundance," *Tempest*, ii. 1.

47. **catch**, feel the influence of. In another sense of the word the gale catches, *i.e.* overtakes the ships.

busy, steadily and constantly blowing. Perhaps, too, *busy* contains the notion of ministering to commerce and locomotion by its breath.

48. **bending**, stooping over their work. **dress**, prepare for culture.

49. **combine** is intransitive, the meaning being "your treasures which contribute to general happiness combine to enrich me."

50. **heir** is objective in apposition to *me*, which is understood in *mine* = of me. The order is, "The world is (the property) of me, the heir of creation." Compare Milton, *P. L.* iii. 281:—

> "Thou, therefore, whom thou only canst redeem,
> Their nature also to thy nature join;"—

here the antecedent of *whom* is *them* understood in the possessive *their*—"The nature of them, whom," etc.

52. **treasure**, a suitable word for a miser's wealth, as *thesaurus* means a deposit, something laid away.

53. **hoards after hoards.** There is an anacoluthon or want of correspondence in construction between this line and the preceding one, unless we understand or repeat *as* from above. The subject of "bends" is "miser," which we should have expected to be continued, but in v. 53 "hoards" is substituted and another construction commenced.

rising, increasing in proportion to the accumulation of his hoards.

54. wanting. This apparently intransitive use of the verb is perhaps owing to the omission of the old preposition *an* or *a*. *Wanting* is here in that case not a participle, but the infinitive in *ing* governed by the preposition which is omitted. "Forty and six years was the temple in building" occurs in the New Testament. In an old version it is *a building*. Compare 'While the ark was a preparing.' In modern English we should say forty-six years was this temple building. *Building* in these examples is not a participle, but the infinitive in *ing* governed by the preposition *in* or *a*. So we say, "He did pretty well, *considering*," etc. In *Rich. III.*, "There wanteth now our brother Gloucester here" (II. i. 43), *wanting* is apparently intransitive.

55. alternate, successive, varying. The alternation is expressed by the two next lines. Pleasure or satisfaction with each good, etc., is succeeded by a sigh, *i.e.* by regret for the small sum of human happiness.

passions, feelings, emotions.

56. pleased. The construction here is similar to that in l. 50, for *pleased* qualifies *me* understood in the possessive *my*, the arrangement being "alternate passions rise to the breast of me pleased," etc.

57. a sigh prevails, *i.e.* the feeling of regret at the incompleteness of human happiness is stronger than that of satisfaction at the blessing actually bestowed.

57. fall, befall me, present themselves; or possibly *sorrows* may be used for *tears*, cause for effect, as we say, 'His mirth echoed through the house' for 'his laughter,' etc.

58. to see, from seeing. The form *to see* is more common after adjectives than in constructions like those in the text. "I am sorry to see you so ill" is idiomatic English. "I am sorry from seeing you so ill" is not English at all; but sorrows fall or occur from seeing, etc., is better than the construction in the text, "sorrows fall to see," etc.

hoard here means sum or amount.

60. to real happiness consigned, appropriated to perfect or *true* happiness, where discontented feelings such as those described above would not intrude.

61. worn, wearied out.

hope, absolute case. "The A.S. dative was the origin of the absolute construction in English. Most grammarians, since the case-endings are lost, prefer to call these words *nominatives*. But the loss of a suffix cannot convert one case into another. The

meaning conveyed by these absolute words cannot be expressed by a true *nominative*"—Adams' *English Language*. Rask calls the absolute case *ablative*. The ablative and dative had the same ending in A.S. In Latin the ablative was the absolute case; in Greek, the genitive.

62. **to see**, *cf.* line 58.

63. **where to find**, etc. This is an elliptical construction. If *direct* is transitive, used in the sense of *lead* or *instruct*, then the object is the indefinite pronoun *one, me, us*, or some such word used indefinitely, and the construction will be, "Who can direct us where we are to find," etc. *Direct* may, however, be used absolutely in the general sense of—*give directions* where we are to find, etc.

below. It is doubtful whether this word goes closely with *happiest spot*, or with *find*, or *where*. The best way of taking it is perhaps "where below," *i.e.* in this world, we can find that happiest spot.

64. **when, inasmuch as.** The confusion and variety of opinion make it impossible to come to any conclusion in the matter.

pretend to know, lay claim to the knowledge of. *Pretend* is not used in the sense of hypocritically assuming a knowledge of that which they are *consciously* ignorant of. Each lays claim to a knowledge which he really believes himself to possess, although he is misled by patriotic prejudice. In the same way we say, "He has considerable pretensions to scholarship," *i.e.* he has real claims to be considered a scholar. The far more common use of *pretend*, however, is to assume or simulate falsely.

to know, indefinite infinitive = knowledge, being object of *pretend*. This must be carefully distinguished from such a construction as *to spend* in l. 32, which though similar in form is the dative of the infinitive with the preposition *to*. The *to* in *to know* above is really superfluous, as *know* is the accusative of the infinitive which took no preposition before it. When the case-endings were lost the accusative and dative became confounded, and *to* was used indiscriminately before each of them. The omission of *to* after the verbs *make, let, hear, bid*, etc., is a relic of the older and correct form.

65. **shuddering.** The appropriateness of this epithet may perhaps be questioned. Even supposing that the tenant of the frigid zone does suffer from cold as acutely as the word conveys, still there would seem to be an inconsistency in his *shuddering* and at the same time *boldly proclaiming* that the country which makes him shiver with cold is the happiest spot on earth. *Frigid zone* here means *Arctic regions*. The dirt, the thickness of which among the Esquimaux is said to vary

with the age of the individual, is in itself a considerable preservative against cold.

67. **the treasures**, presumably whales, white bears, seals, etc. The Esquimaux tribes live largely on whale oil, blubber, etc. This consumption of fat enables them to bear the intense cold. The Laps and Samoyeds possess herds of reindeer.

68. **long nights**, *i.e.* continuing for months. Revelry perhaps refers to the Scandinavian drinking bouts. The "tenant of the frigid zone" may be freely used for northern nations generally. For the northern "nights of revelry," see *Marmion*, Introduction to Canto vi.

69. **the line**, the Equator.

70. **golden** perhaps refers to the fact of gold being obtained on the African Coast, but more probably to the colour of the sand. *Golden* is a common epithet of *sand*—

> "Where Afric's sunny fountains
> Roll down their golden sand."—*Heber.*

palmy wine, toddy.

71. **basks in the glare**, revels in the heat. To bask is to warm oneself. Milton in *L'Allegro*, l. 112, uses this word in a transitive sense.

> "And, stretched out all the chimney's length,
> Basks at the fire his hairy strength."

stems, breasts, opposes.

72. **gave**. The use of the aorist here instead of the perfect definite is unusual. The passage may perhaps be taken to mean "Thanks the gods for all the good they gave originally when designing the conditions under which the negro was to live."

73. **the patriot's boast**. Cf. Cowper, *Task*, book ii.

> "England, with all thy faults I love thee still,
> My country! and, while yet a nook is left
> Where English minds and manners may be found,
> Shall be constrained to love thee. Though thy clime
> Be fickle, and thy year most part deform'd
> With dripping rains, or wither'd by a frost,
> I would not yet exchange thy sullen skies,
> And fields without a flower for warmer France
> With all her vines; nor for Ausonia's groves
> Of golden fruitage and her myrtle bowers."

76. **estimate**, calculate, reckon up.

share, receive as their share. The word has also the meaning of *give as a share, divide.*

77. **though patriots flatter,** though men will be prejudiced in favour of their own country. *To flatter* is to use terms of extravagant praise.

wisdom, the wise man who makes a just calculation will come to the conclusion that an equal portion of blessings is given to all.

79. The logical subject of *makes* in l. 80 is contained in the complex notion of "different good...given." It is not the good but the giving or bestowal of the good which makes their blessings even. So in *Paradise Lost*, iii. 553, *after* logically governs, *not Heaven*, but *sight*, which is understood in *Heaven seen*. "After Heaven seen" is "after the sight of Heaven."

> "Such wonder seized, though after Heaven seen
> The spirit malign."

Compare Dryden's *Annus Mirabilis*, cclxxxiv.

> "As when sharp frosts had long constrain'd the earth,
> A kindly thaw unlocks it with cold rain;
> And first the tender blade peeps up to birth,
> And straight the green fields laugh with promised grain."

In this instance the fields laugh not with grain, which does not even exist, but with the young blades, the notion of which is conveyed by the words "promised grain."

by art or nature. People are either blest with the natural productions of their country, or gifted with natural industry which enables them to make the most of unfavourable natural conditions, as in the Netherlands and Switzerland: see l. 167, "and force a churlish soil for scanty bread."

81. It would perhaps be difficult to show that nature is equally bountiful to all, if by *nature* we are to understand natural productive power. Perhaps by the words *kind alike to all* we are not to understand *equally* bountiful, but that none are exempted from a share of her bounty. *Alike* in this passage implies analogy or similitude rather than degree.

82. **earnest call,** steady or industrious endeavour.

83. **as well,** etc. The peasant is supplied with food not only on the banks of the Arno, but also on Idra's cliffs as well (*i.e.* too). It could scarcely be said that the peasant is as well, *i.e.* equally well, supplied with food in one place as another, for Goldsmith is speaking of those natural productions apparently, which are necessary for sustenance, in the abundance of which countries differ.

84. **Idra,** or **Idria,** in the duchy of Carniola in Austria, celebrated for quicksilver mines, linen-weaving, and lace-making.

Arno, a river rising in the Apennines, flows through the Val d'Arno, passes through Florence, and falls into the Tuscan Sea.

85. And though the frowning summits consist of hard rock. The leading or emphatic notion in this line is not *frown* but *rocky-crested*. The rocks would be no harder for their frowning or threatening appearance. *Frown* means here little more than the substantive verb *are*, by a common poetic usage which substitutes some characteristic verb for the substantive verb. The meaning is, "Though the tops are rocky, yet by custom they become as soft as down beds."

87. Having considered what nature has provided, *i.e.* as described in the text, food, and a place to sleep on, he turns to the enumeration of the blessings of art, *i.e.* of those blessings which man has to provide for himself. Among these he classes liberty and content which may surely be found in a state of nature as well. Men may be

> "Free as nature first made man
> Ere the base laws of servitude began,
> When wild in woods the noble savage ran";

and his own naked negro basking in the glare (l. 71) seems a perfectly contented person.

88. **honour** is here equivalent to rank or worldly estimation.

89. **strong**, an adverb, see note on l. 29.

90. **either**, etc. It cannot be shown that either of these blessings is destructive of *all* the rest. If *rest* were taken in its legitimate sense we must come to the conclusion that commerce is destructive of wealth among the other blessings. Even the examples Goldsmith gives in ll. 91-2 in illustration of his position would by many be rejected as a slander. Commerce has long prevailed in England, but our merchants have not lost all honour yet, and though the acquisition of a certain amount of freedom may make people wish for more privileges, yet it seems too much to say that the failure of contentment is consequent on the increase of wealth and freedom.

93. **prone**, inclined, devoted to.

94. **conforms**, arranges and directs its habits and mode of life with a view to one object only.

96. **the plan**, any plan which aims, etc. The definite article here defines not the individual but the class.

97. **domain** seems to mean branch, division, or sphere. By some editors it is taken in the sense of state or country. The passage may perhaps be paraphrased as follows:—"Till being pursued to excess and to the exclusion of other blessings each favourite object in its own department produces that particular evil which attends on its special development."

each, respective. *Each domain* **is** *its respective sphere.*

99. **but let us,** etc. Instead of confining ourselves to general remarks let us apply the above observations to the countries immediately before us.

closer eyes, eyes directed to objects more immediately near.

100. **as it lies,** which lies before us.

101. **proper,** own. Lat. *proprius.* So property, Lat. *proprietas,* is one's own right or possession.

resigned, relinquished. To resign, Lat. *resigno,* is properly to sign back, to relinquish or surrender by a formal act, and a very usual signification of the word as applied to persons is *surrendered to the will of Providence.*

102. **for mankind,** opposed to *proper* in l. 101.

103. **at random cast,** the shrub was a waif that had grown there accidentally.

104. **steep,** which is here a noun substantive, is oftener an adjective. Here it means the sloping side of the mountain.

sighs, etc., from its exposed position.

107. **uplands** must be taken in close connection with "woods over woods" in the next line. The signification of *uplands* bears too close a resemblance to "the mountain's side" to be taken alone as nominative to *deck.* This would be almost tantamount to saying that the mountain's side decks the mountain's side. What really deck the mountain's side are the *woods over woods.* Some editions apparently take the words *its uplands sloping* as an absolute clause, a comma being placed after *sloping,* with no comma at *side.* Then *woods over woods* would be the grammatical nominative of *deck,* but this inversion is not in Goldsmith's manner. The order is "its uplands sloping, woods over woods, deck," etc., *i.e.* the succession of woods over woods upon its uplands decks.

108. **in gay theatric pride.** Cf. *Paradise Lost,* iv. 137—

> "Overhead up-grew
> Insuperable height of loftiest shade,
> Cedar, and pine, and fir, and branching palm,
> A sylvan scene, and, as the ranks ascend,
> Shade above shade, a woody theatre
> Of stateliest view."

The resemblance between Goldsmith's "woods over woods in gay theatric pride," and Milton's "shade above shade, a woody theatre" is somewhat remarkable. Perhaps both are indebted to Virgil's *Æneid,* i. 164, "Silvis *scena* coruscis."

109. **between,** among the trees.

110. **with venerable**, etc., stamp the scene with the majesty of classic antiquity. *Venerable* refers to the *age* of the temples, relics of classic times. This word may mean also, deserving of reverence owing to rank or sacred character. When applied to buildings however as "a venerable pile," it almost always connotes the idea of age.

111. **nature's bounty**, the good by nature given of l. 79.

the breast, the heart or feelings.

112. **surely** is emphatic. Then certainly the sons, etc.

were blest, imperf. subjunctive.

113. **whatever fruits**, etc. All the varied fruits of every clime are indigenous to this land. This is to be taken with reservation. Italy does not produce mangoes for instance, and north of the Apennines oranges, lemons, and olives will not grow except in favoured situations. In the Riviera of Genoa, however, the produce is almost like that of the tropics, and includes aloes, cactuses, and palms.

114. **that proudly rise**, etc., *i.e.* both standard and creeping plants.

court the ground, cling to the ground.

115. **blooms**, blossoms, flowers.

tract, region, not to be confounded with *track*, a trace or trail.

116. **succession**, series or sequence.

varied, because different flowers are in bloom at different times of the year.

117. **sweets**, perfumes.

salute. This is a very poetic idea. The flowers are represented as pouring forth their perfumes to salute or greet the sky above them.

118. **vernal**, blossoming in spring only. Annuals are plants which last but a year, ephemerals last only a day.

but to die, only to die. The flowers are short-lived. It must not, however, be supposed that all flowers under "the northern sky" are equally so. Some kinds of roses shed their petals daily, and daily renew them in great plenty. Others, such as the moss rose, are far hardier; and the peony, a large, gaudy, red flower, is long in developing and opening its calyx, and the perfect flower remains for days without beginning to shed its petals or to wither.

119. **disporting**, luxuriating, revelling in strength and abundance.

own, recognize or admit the congeniality or suitability of the

soil to their growth. *Own* means not only to recognize, but to *show* that they recognize. So Scott—

"The lark, his lay who trilled all day,
Sits hush'd, his partner nigh.
Bird, beast, and flower
Confess the hour, but where is County Guy?"
—See note to *D. Village*, l. 76.

Confess here means own the influence of.

120. **nor ask**, etc., and do not require the labour of the cultivation to produce them abundantly. They grow spontaneously, or *wild* as it is usually called.

121. **sea-born**, rising from the sea. The winds are represented as having wings, probably from the recollection of the classic Zephyrus, the west wind, and others. Compare—

"By laughing hours, by broidered meads,
By *Zephyr's odour-wafting wing*,
By all that youthful fancy breeds
We know the glad approach of spring."

gelid, from L. *gelu*, frost, should mean icy cold, but here means refreshingly cool.

122. **winnow** has properly the meaning of separating heavier from lighter substances, especially corn from chaff, which is carried away by the wind while the grain remains. Here to winnow fragrance means to waft or carry scents.

123. **sense** here means perception by the bodily organs. Goldsmith means that mere animal enjoyment is contemptible in its degree as compared with intellectual pleasure.

124. **sensual bliss**, etc. In the *Citizen of the World*, letter lx., Goldsmith speaks of the Italians as "a people whose only happiness lies in sensual refinement."

125. **florid**, gaudy, gay with flowers.

126. **growth** is here not the process but the result, otherwise it would be *man's seems*, etc. So we say a fine growth of hay, barley, etc., in the sense of crop. The more common signification, however, is the process of growing.

dwindle (O.E. dwine), to pine, waste, deteriorate or degenerate. With l. 126 compare Heber's lines—

"What though the spicy breezes
Blow soft o'er Ceylon's isle,
Though every prospect pleases
And only man is vile."

127. **contrasted**, inconsistent or contradictory.

manners, habits, mode of life.

128. **poor, luxurious, submissive**, etc. These words agree not with manners, but with *him*, which must be understood out of the possessive *his*. Some of these adjectives if taken alone might doubtless be applicable to *manners*, *e.g. submissive*, *vain*; but *poor* manners in the sense in which *poor* is used here, *i.e.* opposite of *rich*, would convey no sense, and the adjectives must of course all go together. Cf. l. 50, and note.

128. **luxurious**, delighting in luxury, voluptuous. *Luxurious* is also sometimes applied to things, as a luxurious couch, *i.e.* a soft couch, delightful through its easiness.

submissive, in a bad sense, cowardly, cringing, subservient.

129. **grave**. It does not seem quite clear that gravity is a fault any more than poverty. These qualities or conditions, blameless in themselves, are contrasted with luxury and frivolity.

trifling, frivolous. **zealous**, fanatical, bigoted.

130. **penance** (*L. pœna*), punishment imposed on Roman Catholics by the priest after confession of sin. **planning**, devising, concocting.

131. **contaminate**, taint. In ll. 131-2, the detailed evils mentioned in ll. 127-30 are summed up.

133. **not far**, etc., not very long since.

134. **state**. The plural *states* would be more strictly correct, for Italy at the time referred to consisted of a number of independent republics.

135. **her**, *i.e.* commerce. The reference is to the magnificence of the Italian merchant princes. The past magnificence of Venice is thus described by Byron—

> "Her daughters had their dowers
> From spoils of nations, and the exhaustless East
> Pour'd in her lap all gems in sparkling showers.
> In purple was she robed, and of her feast
> Monarchs partook and deem'd their dignity increased";

and, referring to Florence—

> "Along the banks where smiling Arno sweeps
> Was modern luxury of commerce born,
> And buried Learning rose, redeem'd to a new morn."

136. **sought the skies**, was restored to an upright position.

137. **The canvas glowed**, etc. The art of painting was renewed, and glowing effects produced on canvas. It is perhaps possible that Goldsmith has used the technical "warm" here to represent life-like reality. The words "beyond e'en nature"

would then be an hyperbole. Among the most celebrated Italian artists are Raffaelle or Raphael, Titian, Michelangelo, painter and sculptor, Leonardo da Vinci, architect, poet, painter, engineer, and mathematician. With "beyond e'en nature warm" compare Virgil, *Æneid*, vi. 848-9—

> "Excudent alii spirantia mollius æra
> Credo equidem, vivos ducent de marmore vultus."

138. **pregnant**, so called because the shape or statue is supposed to be enclosed in the marble. According to this notion the sculptor does not hew out the rough block till it assumes the desired form, but rather from the already existing form he removes the outer crust or layers of marble which conceal it.

quarry, referring perhaps to the celebrated marble of Carrara. This word, meaning a place whence trimmed or squared stones are dug, is from the Latin *quadratus*, square, through the French. *Quarry*, a square-headed arrow or lozenge-shaped pane of glass, is from the same root, the more usual form in this latter sense being *quarrel*. This word has been borrowed by the Welsh, and is still used commonly in South Wales as the Welsh equivalent of pane. *Quarry*, the object of a chase, the game to be hunted, is from French *curée*, from Latin *cor*, the heart.

teemed. It is not quite clear whether this word refers to the same idea as that suggested by *pregnant*, viz., that the statue is contained in the block. If it does, then *human form* is the figure lying under the exterior marble. But as, if we accept the notion that the statue is so contained, we must conceive that the figure has *always* lain there, there would be no particular propriety in the poet's pointing to this as a sign of reviving art, or interest in art. *Teemed with human form* may possibly refer to the numbers of workmen employed in cutting out the marble. If we adopt the other view, to say that the pregnant quarry teemed, is simply to say that the pregnant quarry was pregnant!

139. **unsteady**, changeable, fickle. The wind in all times has been used by poets as an emblem of fickleness and uncertainty.

140. Commerce forsook Venice, Genoa, etc., and other nations gained what those republics lost. The discovery of America by Columbus, and the opening of a maritime route to India round the Cape of Good Hope destroyed the commercial supremacy of Venice and other Mediterranean powers.

142. **towns unmanned.** The population of Venice at the end of the 17th century was about 200,000. By a recent estimate the population was reckoned at 130,000, of whom 36,000 were regular recipients of official charity. *Unmanned* is commonly used in the sense of desponding, disheartened, broken in spirit. Here the sense is, deprived of their inhabitants.

143. **late**, too late. **fruitless skill**, unavailing knowledge, because it came too late.

144. **plethoric**, overgrown, overfull. The apparent prosperity of Italy was unreal, for as a body may appear strong and robust when its bulk is really due to overgrowth or corpulence, so a nation's prosperity may be only apparent, and the unwieldy excess of its growth may lead to its decay. It must be noticed that "plethoric ill" does not mean "overgrown or excessive ill," but ill (*i.e.* unsound) condition, arising from or assuming the form of plethora or overgrowth of apparent prosperity.

145. **supplied.** We supply the place, or, as here, the loss of a thing. We can, however, use the thing the loss of which is supplied as the immediate object of the verb, as—

> "The sun was set, and Vesper, to supply
> His absent beams, had lighted up the sky."

In these lines *supply* means supply the place of. This use of the word is uncommon in modern English. In both the above uses the word *supply* indicates the substitution of one thing for another. We also use the word where no such notion is suggested, unless very indirectly, as when we say that one country supplies another with corn, etc. See note to l. 267.

146. **splendid wrecks**, etc., magnificent remains of former pre-eminence.

147. **long-fallen**, accustomed to degradation.

148. **easy.** This word, which grammatically goes with compensation, has rather a reference to the character of the Italians, who, in their fallen condition, are easily satisfied for the loss of their former greatness. *Easy* refers to their inert and sluggish character.

149. **here may be seen**, etc. There seems to be a rather abrupt transition here, unless we can suppose that the pasteboard triumph and the cavalcade are intended as illustrations of ll. 145, 146. They could, however, be scarcely included among arts or splendid wrecks. The poet seems to be considering generally the fallen character of the Italians, and their love of art suggests to his mind other compensations for lost wealth and power.

150. **pasteboard triumph**, *i.e.* triumphal procession, bloodless because it does not, as in the days of old Rome, celebrate a victory, but is only a mock celebration among the gaieties of the carnival or week preceding the forty days of Lent, during which a rigid fast is observed.

151. **processions** is apparently in apposition to *triumph* and *cavalcade*, and explanatory of these two words. The pasteboard triumph refers to the proceedings in the carnival, and may

therefore be said to be formed for piety. The meaning of cavalcade is not so clear, but it seems to refer to equestrian performances of some kind by which the performers hope to win their ladies' favour.

152. **a mistress or a saint,** etc. Their time is divided between piety and love-making. **In every grove,** at every turn. *Grove* need not be taken literally, the meaning being only that the mistresses and saints are very numerous, though there is a certain propriety in the use of the word. Compare *D. Village*, l. 361. *Saint* refers to the numerous statues of the Virgin, etc., which one meets in Italy. It must be remembered that, though *processions* is probably in apposition to *triumph* and *cavalcade*, *mistress* and *saint* are not, but must be taken as additional nominatives to "may be seen."

grove. It would seem that the word *love* is of such frequent occurrence in poetry that a kind of convention has been made by which every word ending in the same letters, though not phonetically the same, is considered as a legitimate rhyme to it. The sound of the *o* in *move* is farther, if anything, from that of the *o* in *love* than even the sound in *grove*, but it is a common rhyme to *love; e.g.* Pope, *Eloisa to Abelard*, ll. 67, 68—

> "From lips like those, what precept failed to move?
> Too soon they taught me 'twas no sin to love."

The same kind of poetical exigency has caused *wind* in poetry to be pronounced *wind*, there being a very small number of words rhyming with the short sound; *e.g.* in *Deserted Village*, ll. 121-2, *wind* rhymes with *mind*.

153. **sports,** amusements.

beguiled is applied commonly to time, or, as here, to any care or thought which it is desirable to suppress. In the same way we speak of cheating the time. In Othello I. iii. the *person* is said to be beguiled—"I did beguile her of her tears." The Italians are said to forget all their cares, regrets for lost greatness, etc., in silly or childish amusements.

154. **child,** the Italian nation, which for its frivolity and want of character is compared to a child.

155. **each nobler,** etc. All the higher aspirations and objects of life have been so long kept in check that they have either ceased altogether to exist, or remain in a very faint degree.

156. **mans,** stirs, rouses; but in a very feeble manner.

157. **low delights,** vulgar or degrading pleasures.

succeeding fast behind, quickly occupying the place of the "nobler aims." *Behind* after or in succession to nobler aims.

happier. This of course is not a general epithet. We are not

to understand that meanness, *i.e.* low delights, confers more pleasure than nobler aims, but that in the degraded condition of the Italians these low pleasures are more congenial to them than the higher pleasures and aims which they are incapable of appreciating.

159. **domes** here means palatial residences. The common modern use of the word is to express a rounded summit, as the dome of St. Peter's or of St. Paul's. **Caesars**, the Roman emperors. This word is probably connected with L. *caesaries*, long hair, and the Sanskrit *kesa*.

161. **there** is redundant. **heedless**, etc., unmoved by the thought of all the great ones that have been there before him.

163. **man could want**, etc. This is a noun sentence, object to "wondering."

164. **exults, and owns** is perhaps equal to "congratulates himself on the possession of"; "owns," if taken alone in the simple sense of "possesses," is bare and feeble. Perhaps "owns" may mean admits to himself or recognizes the fact that his hut is *but* a hut, but smiles contentedly at the same time, as it serves his purpose as well as a palace.

165. **turn we**, let us turn.

166. **where rougher climes**, etc. There is a connection of cause and effect here, for the race is nobler, *i.e.* braver and hardier, *because* the climate is rougher.

display, present to our view.

167. **bleak**. This adjective is applied by hypallage to the Swiss people instead of to the country which they inhabit.

mansion here means habitation, dwelling place. The ordinary modern use of the word is to express a house of some pretensions to size and grandeur. *Maneo*, to remain or dwell, conveys no idea as to size, and *mansion* has only become restricted by custom to a large house. Compare such words as throne, paradise, bible, angel, all of which are restricted in their modern acceptation from an originally wider meaning.

stormy, exposed to storms.

168. **force**, *i.e.* coerce or compel to their will. They extort some produce from the soil by means of hard labour and determined will. **churlish**, unwilling, unyielding, here unproductive or barren. **scanty bread**, small crops or produce.

169. **no product**. This is hyperbole, for he has already told us that the hills do produce "scanty bread." He may, however, mean that nothing is produced for exportation except "the soldier and his sword," Switzerland having been best known in history through supplying mercenary troops to other nations.

170. **man and steel.** These words must be taken together, for it is not meant that the barren hills produce steel, but armed men, a race of fighters, and this idea is conveyed by the words, man and steel, afterwards explained by, the soldier and his sword. For an account of the devoted bravery of the Swiss guards of Louis XVI. of France, see Carlyle's *French Revolution*, or any French history; and for their valour when fighting under their own banner read the account of the defeat and death of Charles the Bold of Burgundy in Kirk's *History of Charles the Bold*, or in Scott's *Anne of Geierstein*. The Swiss served for centuries as hired troops under foreign powers.

171. **vernal blooms**, spring blossoms. **torpid**, sluggish, inert, therefore unproductive.

172. **lingering**, lasting longer than it does in milder climates.

chills, nips and checks. **lap of May**, productive power of May. May is personified as a female with her lap, *i.e.* the folds of her garment when held up, full of flowers which she is supposed to be distributing.

173. **zephyr**, west wind. **sues**, courts, woos. The prose expression here would be "visits" or "blows on."

174. **meteors glare.** Meteors usually mean what are called shooting stars, but the meaning here appears to be lightnings. *Glare*, flash. **stormy glooms**, the blackness attendant on thunder storms. **invest**, wrap, cover. A magnificent description of a storm in the Alps occurs in Byron's *Childe Harold*, canto iii.

175. **spread a charm**, confer attractions or produce happiness.

176. **redress**, compensate for the disadvantages of, remedy.

disarm, deprive of its terrors.

178. **he sees**, etc. There is nothing near him to excite his envy, and though he is poor himself, yet, as all his neighbours are in the same condition, he is contented.

179. **contiguous**, neighbouring. **palace**, grand mansion. This word is derived from *palatium*, so called because the palatium or palace of Augustus was on the Mons Palatinus. *Palatinus* is from Pales, goddess of flocks, akin to *pasco*.

180. **to shame**, to depreciate by the contrast, to make him ashamed of.

181. **costly**, lavish or profuse in his expenditure.

sumptuous, expensive, rich, magnificent.

deal and **rear** may perhaps be called indirect objects, the direct objects being *lord* and *palace* (l. 179), but it is best to take *lord* with *deal*, and *palace* with *rear*, as being respectively, when taken together, the objects of the two verbs. What he does not see is not the costly lord, nor the palace, but the lord dealing the

banquet, and the palace rearing its head. A comparison of the Latin construction of the accusative with infinitive, makes this much plainer.

182. **loathe**, despise.

183. **calm** and **bred** are most probably pendent adjectives qualifying *him* in l. 184. Each wish would then be the nominative to *fits*, the meaning of the whole being, each wish contracting fits him, calm as he is and bred in ignorance and toil, to the soil. *Contracting* according to this rendering would be intransitive. Another way of taking the passage is, "He, calm and bred in ignorance and toil, contracting each wish, fits himself to the soil." *Contracting* will then be transitive, in the sense of lessening or diminishing his wishes in accordance with circumstances.

him is for himself if we adopt the second explanation.

186. **breasts the keen air.** Some editions have "breathes" which is much less forcible.

carols, sings gaily.

187. **angle**, fishing tackle. *Patient* is applied to the tackle instead of the fishers. The patience necessary to a fisherman is described by Washington Irving in his account of Rip Van Winkle who "would sit on a wet rock, with a rod as long and heavy as a Tartar's lance, and fish all day without a murmur, even though he should not be encouraged by a single nibble."

trolls. This word is more generally applied to the bait used than to the water. To troll is to turn round and round, so as to give the bait, usually a frog or small fish, the appearance of life. People troll for pike and other large fresh-water fish which do not "take a fly." Salmon, trout, and some others are taken by an artificial fly, which is so thrown as to imitate the action of the natural fly.

finny deep. *Deep* here means a lake, full of fish or, as they are called, the finny tribe.

188. Here again we have the figure, so often repeated, by which the adjective is transferred from one noun to another. The Switzer and not his ploughshare is, properly speaking, venturous.

ploughshare, the part of the plough which cuts or shears the earth, from the early English *sceran* to divide. From the same root comes the word *shire*, a division or portion of the country.

steep, *i.e.* the precipitous or nearly precipitous mountain side which is the site of his toil.

189. **den**, a valley or hollow, commonly used of the lair of wild beasts. Here a cave or other dark place is intended.

snow tracks, the print of the wild beast's feet in the snow.

These footprints would in India be called *pugs*. **where** means, to which.

190. **drags** perhaps means *forces*, or it may be that the Switzer is represented as doing what is done by his dogs, for if the *savage* means a wolf or other wild animal, as it apparently does, the Switzer, however bold, would not lay hold of him alive. The animal is not killed first, for it is represented as struggling.

into day, into the light, as opposed to the darkness of the den.

191. **every labour sped**, absolute construction. **Sped**, being finished or dispatched. Like *dispatched*, *sped* has sometimes the meaning of *ruined* or *killed*.

> "A dire dilemma! Either way I'm sped!
> If foes, they write, if friends, they read, me dead."
> —Pope.

192. **sits him**, see note to l. 32.

monarch of a shed. Note the contrast suggested by *monarch* and *shed*. He is a king in his own little family dominion.

193. **round surveys**, looks round upon.

194. **brightens at the blaze.** This may refer to the cheering influence of the fire, but has also a reference to the reflection of the flame on the shining faces of the children. The relation between father and children is perhaps more touchingly given by Gray in the *Elegy*—

> "For them no more the blazing hearth shall burn,
> Or busy housewife ply her evening care;
> No children run to lisp their sire's return,
> Or climb his knees the envied kiss to share."

195. **partner**, his wife. **boastful of her hoard**, we might almost fancy this to be written of Mrs. Primrose in the *Vicar*. *Hoard* appears to be "store of provisions." She has "something nice" as a surprise for her goodman's supper.

196. **platter**, a plate or shallow dish for holding provisions. Among very poor people wooden platters, called "trenchers," are used.

board, table. This word in the sense of table is confined, or nearly so, to dining table. When we speak of a *board* in the sense of a meeting or consultation, we transfer the meaning from the people who sit round the table to the table itself. In Wales, *bwrdd*, with its several provincial corruptions, is still the ordinary word for a table of any kind.

197. **haply**, perhaps. Distinguish this word from *happily*, fortunately. Observe also that there is nothing in the word

hap to indicate the character of the fortune. *Hap* is simply luck or accident, which may be good or bad. When however we wish to signify that it is bad we add a suitable prefix and call it *mishap*. When we imply that the hap is good, we add no such prefix, as in the adjective *happy*. In that case without a prefix we understand that the hap is a good hap, and to give to this adjective an unfavourable meaning we add "un," *unhappy*. Compare with this, fortune, fortunate, unfortunate; luck, lucky, unlucky. The word *accident* has only become partially restricted. *Accidental* conveys neither a favourable or unfavourable notion, but when we say, "He has met with an accident," we readily understand that the accident is of an undesirable nature.

pilgrim, etc., as may have more than once happened to himself. **led**, finding his way, led by chance. *Pilgrim* used here in its etymological sense means simply wanderer, the more well-known meaning being a traveller to some holy place for religion's sake.

198. **many a.** The origin of this expression is very doubtful. The most generally received explanation is that *many* in this connection is the old French *mesnie*, a train or household. The "a" is corrupted from "of." *Many a tale* is therefore a *mesnie* or collection of tales. As the preposition "of" assumed the form of the article "a," the singular "tale" is substituted for the plural through confusion of the preposition with the article.

This derivation of *many* from the old word *mesnie* is Dean Trench's, but it is very doubtful. There were at one time two words of the same form, one being from the old French *mesnie*, a household, and the other from A.S. *manig*. These two seem to have been confounded. See Adams' *English Language*, p. 202, and Rask's *Anglo-Saxon Grammar*, p. 25. Shakespeare sometimes uses many as a noun, and Tennyson has imitated this in *The Miller's Daughter*—

> "They have not shed a many tears,
> Dear eyes, since first I knew them well."

Here, as well as in the phrases "a good many," "a great many," *many* seems to be a noun. The more obvious explanation however would be that in the expression '*many a*' *many* is the indefinite numeral, the "a" being, as in the alternative hypothesis, a corruption of *of*, and the singular following from confusion of this "a" with the indefinite article.

nightly, granted for a night. *Daily* and *nightly* are more often used to express repetition in the sense of every day, every night.

199. **his native wilds impart,** an adjective sentence to the substantive *good.*

200. **imprints,** stamps, engraves.

patriot passion, intense love of fatherland.

201. **mansion,** see note to l. 167.

202. **enhance,** increase, lend a zest to, *sc.* by the contrast.

fund. It seems doubtful whether this means his pecuniary resources, stock of money, or store of pleasures. His fund (list) of bliss, *i.e.* pleasures, is a short one.

203. **his soul conforms,** his affections and tastes adapt themselves.

204. **lifts him to,** places him in the region of storms, elevates him to the altitude of the storm.

205. **scaring,** frightening.

molest, are troublesome.

206. **close and closer.** We usually say closer and closer. *Close* is substituted for *closer*, apparently on account of the metre.

the mother's. *The* has here nearly the force of a possessive adjective, equivalent to 'its.'

207. **whirlwind** is used for storms generally.

208. **but bind him,** have no other effect than to bind him. It may perhaps be objected to the above comparison that, whereas the mother is the refuge from danger, and soother of the child's fears, the mountains or the fact of the Switzer's living in them are the very source of the terror inspired by the torrent and whirlwind. If the torrent and whirlwind do not frighten him, then he cannot be compared with the terrified child. If they do frighten him, the apparent meaning of l. 208 is that he clings to the mountains for refuge as the child to its mother, but the mother *is* a refuge for the child, whereas the mountains *are not* a refuge to the Switzer from the storm. He loves the mountains because they produce storms. The child clings to its mother to save it from scaring sounds.

209. **barren,** unproductive, as Switzerland has just been described.

assigned, given by nature or providence.

210. **wants** and **wishes** are in the absolute case.

but, only.

all may either be an adjective qualifying *wishes*, or an adverb qualifying *confined.*

211. **yet let them,** etc., let them not have more than their due proportion of praise. It is true that their wants are but few, and,

in so far, they are to be congratulated, but then, on the other hand their pleasures are also few. (This fact detracts from what has been laid to their credit in the way of few wants.) The fewness of their pleasures is a necessary consequence of the fewness of their wants; for pleasures consist in the removal or satisfaction of wants, so that if there are few or no wants to remove, there can be few or no pleasures from their removal.

212. **their pleasures are but few.** This seems scarcely a legitimate deduction, for we are not told in the text that pleasures can arise from no other sources than the satisfaction of wants. Goldsmith says that the "redress" or removal of a want always produces pleasure. If he had said that pleasure always proceeds from the removal of a want, and from no other source, he would have been justified in the inference that few wants must necessitate few pleasures. So in the *Gorgias*, in the dialogue between Socrates and Callicles, the latter maintains that, to be happy, a man is to have all his desires about him, and to live in the gratification of them.

213. **every want**, etc., *e.g.* the want of food becomes a source of pleasure through the satisfaction of the appetite. See note to *Deserted Village*, l. 385, extract (*b*).

215. **hence**, consequently.

such, as have been described.

science, cultivated pursuit, such as music, poetry, etc.

216. **first**, in the introductory stage of the pursuit. We learn a little, and from that little acquire a taste for more knowledge of the art pursued. This would appear to be the poet's meaning, unless we suppose the passage to convey a reminiscence of his musical pursuits. It may be that he refers to cadences or harmonies which suggest other strains to follow, the sound of which gratifies the ear by the satisfaction of an expectation.

supplies, satisfies, *&c.* the desire.

217. **unknown**, adjective qualifying *to fill*.

cloy, pall, become wearisome.

218. **to fill**, fill up the interval. The supplementing of coarser pleasures with refined amusements is not known to them.

languid pause, *e.g.* when the appetite is sated, there is, so far as the inclination for food goes, a languor or cessation of desire.

219. **raise the soul to flame**, kindle and elevate the emotions.

220. **catch**, seize upon.

vibrate, etc., make the fibres tingle. The metaphor is taken from striking a harp or other stringed instrument, by which action a vibratory or tremulous motion is communicated to every

string touched. The nerves of the body correspond to the strings of the instrument. Compare Tennyson—

> "As when a great thought strikes along the brain."
> —*Dream of Fair Women.*

221. **level**, monotonous, unvaried by excitement.

smouldering, burning slowly without sufficient air. As the fire smoulders without air, so life smoulders without excitement.

222. **nor quenched**, they continue to exist, but it is mere existence without the vigour or excitement of life.

fanned. The metaphor is continued, the passions and desires which give a zest to life being compared to the breeze which fans the flame.

223. **unfit for raptures**, unsuited for keen or exciting pleasures.

if raptures cheer, if they are ever carried away by excitement.

224. **of once a year**, occurring once a year.

225. Their delight assumes the form of unbridled indulgence.

vulgar breasts, etc., their rude minds are only excited by debauchery.

226. They get dead drunk. **bliss**, the pleasure of intoxication.

buried, because their senses are drowned in drink.

227. **not their joys alone.** It is not only their joys which, etc.

229. **refinement stops**, culture makes no progress.

230. **run**, descend.

231. The refined sentiments of love and friendship make no impression on their rough and callous natures. *Dart* is an allusion to Cupid's arrow.

233. **sterner virtues**, such as bravery, endurance, fortitude.

234. **may sit**, may be found. It is possible that the sterner virtues may dwell in these mountain regions.

like falcons, the sterner virtues are compared to falcons, because these birds may be taken as types of boldness and spirit. It may, however, be questioned whether "cowering" is a very apt word, as this expression suggests timidity, being perhaps connected with "cow," to depress with fear, and the substantive "coward." The etymology is uncertain, but it is difficult to repress the idea of a bird shrinking from or crouching through fear.

235. **gentler morals**, the finer feelings. **play**, exercise a pleasing influence.

236. **through life's more cultured walks**, in a more cultivated state of society. **charm the way**, soften and alleviate the

difficulties of life. *Way* is used, because *walks* have been mentioned just before.

237. **far dispersed,** scattered like a flock of birds frightened by a hawk. **timorous,** this word is applied to *pinions* instead of to *morals.* The "sterner virtues" having been compared to falcons, the "gentler morals" are compared to smaller and more timid birds, though this comparison is not directly made, but indicated by the use of the word *pinions.* The object of the flight of the gentler morals (timid birds) is doubtless to secure a *kinder sky,* but there is added to this the idea of the timid birds being driven away by the presence of the falcon, *i.e.* the gentler morals shun the neighbourhood of the sterner virtues.

238. **kinder,** more congenial.

239. **gentler,** more courteous and refined.

240. **and** implies result or consequence. If we look for an eminently courteous and polished nation, France as a matter of course suggests itself.

241. The figure called "apostrophe" is used here. See note on ll. 45-50.

sprightly, cheerful, lively. *Spirit, sprite* and *spright* have much the same meaning, but when a being of lively, impish, or mischievous qualities is to be indicated, *sprite* or *spright* is preferable to *spirit.* We have no such adjective as *spiritly,* but *spirited* conveys a different meaning from *sprightly,* as it indicates not only animation but courage and enthusiasm. When Byron speaks of John Wilkes' spirit as "a merry, curious, laughing cock-eyed sprite," we get a suggestion of something comic and impish; and "spirit," independently of course of the metre, could hardly be substituted here without weakening the drollness of the picture.

social ease, freedom from formality of manners. The opposite of *easy* applied to manners is *stiff.*

242. **pleased with thyself,** self complacent, self satisfied. Goldsmith refers apparently to the national vanity of Frenchmen which leads them, or led them, to imagine "la belle France" superior to every other country. *Whom all the world can please, i.e.* on account of their gay temperament which makes them easily amused.

243. **led.** This does not mean that he danced himself, but that by playing on his flute he gave the time and so led or directed the dancing of the French peasants. In the same way the person who marks the time for a musical band is called the conductor. **choir** here means band of dancers. The more common signification is a company of singers, especially in a cathedral, in which sense the word is sometimes spelt *quire.* The

part of the church or cathedral appropriated to the singers is also called by the same name.

244. **tuneless pipe.** He does not mean to blame the pipe for being tuneless, but himself for his want of skill. The "pipe" is poetically used for his flute, a sense of the word which is very common in pastoral poetry.

Loire, the *Liger* of Caesar's history, a large river in France.

245-6. They danced beneath the shade of the elm trees on the banks, with the cool breeze from the river fanning them. *From* follows *freshened*, the order being, the zephyr flew, freshened from, *i.e.* owing to its contact with, the wave. *From* implies cause as well as motion.

247. **haply**, see note to l. 197. **harsh**, unpleasantly sounding through want of skill. This is an instance of hypallage, for the sound of his flute could more properly be said to be harsh or disagreeable than the touch. **touch**, used generally with reference to instruments from which the sound is extracted by manipulation, is here applied to playing on the flute in which, though the holes by which the variety of the notes is caused are played on by the fingers, yet the sound is produced by breathing into a hole near one end of the instrument. The word touch, it would seem, can be more correctly applied to a harp or piano than to a flute, at any rate in connection with such an epithet as *harsh*. **falt'ring**, because he was an unpractised player. His touch could strictly be called *faltering*, *i.e.* hesitating, and this word exactly describes the irritating attempts of an unskilful player on the flute.

falt'ring still, continuing to falter, always hesitating. *Still* in modern English usually means either, up to the present time, or, up to a time past, but with reference to a time yet further back. An example of *still* in the former sense is—

> "Pillycock sat on a grassy hill,
> And, if he's not gone, he sits there still."

The *Deserted Village*, ll. 215-16, furnishes an instance of the latter use:—

> "And still they gazed, and still the wonder grew
> That one small head should carry all he knew."

i.e. they gazed, etc., as they had been doing for years back.

In the text "still" can scarcely be said to be used exactly in either of these senses. There is at any rate no distinct reference to a pluperfect time, and "still" seems to be used pretty much in the sense of always, or habitually.

248. **but mocked**, only mocked, had no other effect than to mock. **mocked**, burlesqued, presented only a ludicrous counterfeit or imitation of a tune. **marred**, spoiled the effect of. This

self-depreciation is partly the outcome of modesty, and probably, to a considerable degree, the candid recognition of a fact.

249. **the village**, *i.e.* villagers. **wondrous power**, powers of playing, which with characteristic politeness they were pleased to applaud as marvellous. His musical skill may have really appeared wondrous to the French peasantry, just as the schoolmaster's learning, in the *Deserted Village* did to the Irish. As the French themselves express it, "Au royaume des aveugles les borgnes sont rois,"—In the kingdom of the blind the one-eyed are kings.

250. **forgetful of the noontide hour**, forgetting that it was past twelve o'clock at noon. *Noon* is from *nona hora*, the ninth hour, counting from six o'clock a.m., at which the day was supposed to begin. As the ninth hour, three o'clock, was with the Romans the time of the principal meal, so the hour of dinner in England, in former days twelve o'clock, came to be called *noon*.

251. **alike**, *sc.* in their fondness for dancing.

all ages, persons of all ages.

of ancient days, old-fashioned, belonging to a former generation. A dame may be called ancient in the sense of old, but we should have to apply some such adjective as *many* to *days*, to convey the idea of an aged woman, a dame of many days. At the same time the notion of old age is of course implied in the statement that the dames belonged to ancient days, *i.e.* former times.

252. **maze**, the intricate figures or evolutions of the dance.

led. This word here means literally, took by the hand and guided. In l. 243 the word has a different meaning.

253. **gay grandsire**. There is an intentional contrast between these two words. The idea of the merry old gentleman of sixty frisking and hopping notwithstanding his age gives a picture of the national gaiety of heart.

gestic lore, knowledge of dancing. In Webster's dictionary this passage is quoted as an example of *gestic* in the sense of "pertaining to deeds or feats of arms." There does not however appear to be any particular appropriateness in representing the dancing grandsire as skilled in feats of arms, whereas there is an obvious fitness in saying that he was a good dancer. Scott uses the expression in the *Abbot*, where Catherine Seyton is said to be skilled in 'gestic lore,' *i.e.* dancing.

In England, it may be observed, most teachers of dancing are Frenchmen; and the refugees after the French Revolution, even

some of the very highest rank, made their living by teaching this accomplishment.

255. **so**, as above described.

blest, happy. This use of "bless" is analogous to that of "bliss" in l. 226. In each case the word used expresses in its usual meaning a higher degree or kind of happiness than that intended in the text.

thoughtless, free from care, gay, Greek *ἀμέριμνος*. Thought in this connection is much the same as care.

display, present an example of.

256. **idly busy**. These words are an example of the figure called *oxymōron* in which two words of opposite signification are put together, as in Horace, "Insanientis dum sapientiæ consultus erro." So Burke has "the insulting adulation of addresses," "the insolent tenderness of known and avowed atheism"; and Tennyson, "His honour rooted in dishonour stood, and faith unfaithful made him falsely true." *Idly busy*, occupied in amusing themselves.

Their world, their life, or experience of the world; the world, so far as they are concerned in it.

257. **arts that mind to mind endear**. This appears to mean, the arts and accomplishments which conciliate the esteem or admiration of others.

258. **honour forms**, etc. Honour, *i.e.* reputation among their fellows is their principal object and in accordance with their desire of honour they regulate their own conduct, so that the desire to stand well with their associates becomes a leading factor in the formation of their character.

here, in France.

259. **real merit**, nom. to *gains*, *real merit* being opposed to *imaginary worth* in the next line.

261. **passes current**. This in its ordinary sense of "circulates" or "finds acceptance" may surely be said of honour in other countries besides France. The poet means perhaps that honour in France is received as the chief currency, *i.e.* is valued above every other consideration.

paid from hand to hand, etc., referring to the mutual interchange of compliments and praise.

shifts, is exchanged or bartered.

splendid traffic, interchange of brilliant or distinguishing applause, epigrammatic compliments, or praise which makes its recipient conspicuous.

263. **from courts**, etc. Courtiers, soldiers, and peasants are alike influenced by the sense of "honour."

264. an avarice. Abstract nouns when limited to a particular kind or instance of the quality expressed take an article: *e.g.* avarice is here used not of the quality generally, but limited to avarice or desire of praise. Compare such expressions as "a spurious patriotism," *i.e.* kind of patriotism. In the "Common Prayer" we have for much the same reason the plural form of what are usually abstract nouns. We pray to be forgiven our negligences and ignorances. Here "negligences and ignorances" means particular acts of negligence and ignorance.

265. **They please,** they win favour and regard by politeness and courtesy.

are pleased. This seems to refer not so much to the feeling of those pleased as to the action of the pleasers. The meaning of the whole seems to be that they interchange acts of courtesy and civility with their neighbours.

266. **blest,** compare l. 255.

seeming blest, thinking themselves happy in the esteem of others, they are happy in reality, for those who think themselves happy must be so. What the poet calls their bliss appears from l. 267 to consist in the acquisition and possession of esteem.

267. **softer art.** The use of the comparative is to be explained here by remembering that the virtues and accomplishments have been already divided into two classes. In l. 233 we have "the sterner virtues," and in l. 235, "the gentler morals." "Softer" then does not indicate the comparison of the art in question with any other single art, but shows that it belongs to a class which is compared with another class. In the same way we commonly speak of "the finer feelings," as distinguished from the rougher and more practical qualities.

bliss. See notes on ll. 266, 255, and 226.

their bliss supplies. Compare this use of *supplies* with its use in l. 145, "The loss of wealth is here supplied." Here the "softer art" is said to supply the bliss. If the word "supply" were used in exactly the same sense in l. 145, we should read that "wealth is supplied," instead of which the *loss* of wealth is said to be supplied, or made good.

268. **to rise,** to develop.

269. Observe that though **praise** is the grammatical subject of *enfeebles*, the logical subject is not *praise*, but the too dearly loving, or too warmly seeking of praise.

270. **internal,** depending on their own conscience. There is no self-reliance and satisfaction at the consciousness of having done one's duty, but a giddy and excessive love of the approbation of others becomes the ruling principle.

271. **weak.** This is opposed to *strength of thought* in l. 270.

within itself unblest, having no self-approbation. This appears to be a more legitimate use of the word *blest* than those referred to in note to l. 267 on 'bliss.'

272. **leans,** etc. The ordinary meaning of this word would give the idea of leaning for physical *support* on the breast of another, and perhaps there is some such suggestion in the present passage. The breast, however, here is not the external part of the human frame on which a person may lean for support, but the feeling of approbation on which the weak soul depends.

273. **ostentation,** display or affectation of popular qualities.

tawdry. This word is said to be corrupted from St. Audry or Ethelreda, the meaning being "bought at the fair of St. Audry." At this fair, held in the island of Ely, and perhaps elsewhere, on the 17th October, all kinds of toys and showy gauds were sold, whence the word *tawdry* came to be applied to anything showy, *i.e.* of apparent splendour rather than real worth. The word *tinsel* from the French *étincelle*, Lat. *scintilla*, a spark, has much the same meaning, being used for what is flashy and superficially attractive rather than intrinsically good.

274. **pants.** This word means to breathe short and quick, as in l. 69 where the negro pants from heat. In the present passage ostentation, which is personified, pants, through excess of eagerness and desire for the vulgar praise, etc.

vulgar praise, cheap approbation.

275. **vanity,** as *pride* in l. 277, is personified.

pert, saucy, impudent. This word is said by some to be from the Lat. *apertus*, open, frank, confident, and so, saucy. It is, however, used in Welsh to signify *pretty*, and this fact would seem to connect it with that word, but *pert* may have been adopted, as other words have been, from the English, and become naturalized as a Welsh word, the signification being as usual in such cases considerably modified.

grimace, distortion of the face. Here perhaps the word conveys the idea of a self-complacent smirk.

276. **trims,** decorates, sets off.

frieze, a kind of coarse cloth originally brought from *Friesland*.

copper lace, *i.e.* worthless imitation lace. Gentlemen of the time had their clothes edged or trimmed with gold or silver lace, and the copper was an attempt to imitate the gold lace. The absurdity of the attempt is still further shown by the words "robes of frieze," these coarse garments being altogether unsuited to and inconsistent with the wearing of lace of any kind.

277. **beggar,** an adjective.

defrauds her daily cheer. This is an unusual construction. We should rather expect 'defrauds *herself* of her daily cheer.' **Cheer,** see note to l. 13.

278. **to boast,** etc. The meaning of the whole is that people from silly vanity stint themselves of sufficient daily food, in order that they may save enough to be able to give one grand entertainment, which they may afterwards brag about. This kind of folly, however, is by no means confined to France.

279. **still,** see note to l. 247.

shifting, fickle.

280. **solid,** intrinsic, real. With the above description of the French compare *Citizen of the World*, letter lxxviii.

281. **other minds,** different dispositions.

282. **embosomed in the deep,** depressed below the sea-level.

Holland. This word, like *Netherlands*, means, according to some, low or depressed lands. In the old song "The lowlands of Holland have parted my love and me" there is therefore an unintentional tautology. According to others, however, the meaning is woodland, an older form of the word being Holtland.

283. **methinks,** it thinketh, *i.e.* seemeth to me. In old English there were two words, *thencan*, think, and *thincan*, seem. The latter is found only in the third person, with the pronoun usually preceding it in the dative. So, too, we find *melists, meseemeth*, and *likes* followed by the dative, as "He likes me not," *i.e.* he does not please, is not pleasing to me.

patient is here nearly equivalent to "persevering." It does not mean submissive, or patient of injury, which is by no means the character of the Dutch.

284. **leans against,** presses on, is supported by.

285. **sedulous to stop,** busy, or actively engaged in stopping.

286. **lift,** erect. **tall,** high.

rampire, poetical for *rampart*, means the dikes or banks by which the sea is kept out.

artificial, built by the hand of man.

pride, proud or lofty proportions. *Pride* may also have reference to the defiant attitude, as it were, of the dike towards the sea.

287. **onward,** gradually towards completion.

slow implies the idea of care and necessary circumspection. The work is necessarily slow, so as to secure efficiency, yet all necessary diligence and attention is given to it.

288. **firm**, an adverb qualifying "connected." Firm connected may be taken as a compound adjective, meaning strongly built.

bulwark, the dike, the rampart or rampire mentioned in l. 286. The most common use of *bulwark* now is to signify the sides of a ship above the deck.

seems to grow, I fancy I see it grow: cf. l. 283, "Methinks her patient sons," etc.

289. **its long arms**, the long extent of embankment. The arms are the two separate dykes thrust forward into the sea, the ends of which are gradually brought round till they join and enclose a portion of land from which the water is excluded.

scoops out. This expression should mean digs out or excavates, and Goldsmith writes as if the water had been dug out or ladled out, so as to leave the bottom dry. As by forcing out the water, the land left dry would be of a lower level than the adjoining sea, the effect was the same as if the water had been scooped or ladled out.

usurps the shore, occupies the ground between high and low water mark.

pent, shut out.

rising o'er the pile. This must refer to occasional waves dashing up. If the ocean itself, that is the sea which has been shut out, were to rise "o'er the pile" the water would of course rush in. The pile is the dyke, and if the waves rise higher, the ocean may take an occasional peep in over the dyke, but it does not rise bodily and in a mass, higher than the pile.

292. **amphibious world.** The reclaimed land is so called because it can be properly said to belong neither to land or water.

293. **slow canal.** Canals are artificial water courses, and those referred to here are made for navigation and traffic. The stream is always sluggish, the country being at nearly a dead level.

yellow blossomed. Marshy land near rivers or canals produces a quantity of yellow flowers such as the ranunculus or kingcup, the marsh marigold, etc. Cowper speaks of the fair weather calling forth the cottager with her brood "to gather kingcups in the yellow mead."

294. **willow tufted.** This may mean simply "crowned with willows," or the word "tufted" may have reference to the pollard willow which has its branches polled or cut, and is trained to shoot out its slender rods from the head of the stem, which in this way presents a crowned or tufted appearance.

gliding, *sc.* along the canal. The word "gliding" is especially applicable to the even motion of a boat over perfectly smooth water.

295. **the crowded mart.** Thickly populated market town, or crowded place of traffic. Amsterdam had most of the East India trade. Flushing was the mart of the West Indian traffic. Leyden and Haarlem were great manufacturing towns, etc.

the cultivated plain. The gardeners of Holland were celebrated. Bulbous roots, such as tulips, were cultivated in great perfection and sometimes fetched immense prices.

296. **a new creation,** the reclaimed land with its town gardens, etc. These words sum up what has before been enumerated in detail, from l. 293 to 295.

297. **wave-subjected** is perhaps used in its literal or etymological sense, placed under or beneath the level of the wave. Compare l. 292, *beneath him*. It may, however, be simply *subject to inundations*, and this is more in accordance with the next line. The connection of cause and effect is clearer if we read the line in the latter sense. The native is impelled to repeated toil because the soil is subject to inundations.

298. **toil.** See note on l. 14.

299. The labour which first arose from necessity becomes habitual, *i.e.* is performed without any sense of inconvenience or repugnance. This habitual industry necessarily brings wealth, which, as it increases, becomes more loved and sought for. The converse of l. 300 is obviously true, that a love of gain begets industry. It may, however, be doubted whether industry always begets a love of gain. It is said of the hard worked miners in the Welsh collieries that they earn their money like horses and spend it like asses.

301. **hence,** consequently. **good,** benefits, good results. **ills,** evil results.

302. **superfluous,** more than is wanted, unnecessary.

303. **displayed,** manifested. **imparts,** gives them a share of, confers.

304. **convenience,** comfort. **elegance,** refinement. **arts,** *i.e.* knowledge of arts. The word "arts" probably includes the industrial and fine arts, the Dutch school of painting being of high repute.

305. **view them closer,** if you view them closer. This sentence is virtually a subordinate sentence of condition.

craft, trickery. This word has degenerated in meaning. In older English it meant skill, art, and is still commonly used to distinguish a particular trade, as the craft of a carpenter or smith, *i.e.* his occupation. Compare *subtle*, which is used by Milton in the sense of intelligent (*P. L.* iv. 786)—

"From these, two strong and subtle spirits he called."

We still speak of a subtle intellect, using the word subtle nearly in the sense of "acute," but when we speak of a subtle man, we imply disparagement, or at least distrust, as in *Two Gentlemen of Verona*, IV. ii., "Thou subtle, perjured, false, disloyal man." The word "cunning," which meant knowing, skilful, has deteriorated in meaning more decidedly, and is never used in modern English except in a bad sense. So the Lat. *dolus* does not necessarily mean anything fraudful or wicked, though commonly used without *malus* to indicate treachery and deceit.

306. **even liberty itself**, etc. This refers to the support given by the Republican or Arminian party to the French, in the political struggles with the house of Orange Nassau. Amsterdam and other towns favoured the power of Louis XIV.

308. **It**, freedom.

the rich man buys, *sc.* not his own freedom but that of those who receive his money.

309. **A land of tyrants and a den of slaves.** This is being very hard on the Dutch. The bravery of William of Orange and William de la Marck against the Duke of Alva in the sixteenth century, and of William III. of England and Holland against the French, should, it seems, save them from such a general aspersion, not to mention their naval conflicts with the English.

310. **Here wretches seek dishonourable graves.** This was perhaps suggested by the speech of Cassius in *Julius Caesar*, I. ii.,

> "We petty men
> Walk under his huge legs, and peep about
> To find ourselves dishonourable graves."

For Goldsmith's dislike of the Dutch, see *Citizen of the World*, letter cxviii., "But though I find the inhabitants (of Japan) savage, yet the Dutch merchants who are permitted to trade hither seem still more detestable. They have raised my dislike to Europe in general, by them I learn how low avarice can degrade human nature: how many indignities a European will suffer for gain."

seek dishonourable graves, live in such a way as to become dishonoured after death; compare l. 360, "unhonoured die."

311. **calmly bent** may mean either peacefully inclined, *i.e.* inclined for peace, or calmly (unresistingly) bending (submitting) to the yoke of servitude.

conform, yield to.

312. **dull**, stolid and unimpassioned. As the lakes of Holland are not roused by the wind, so amid the storms of revolutions the Dutch are impassive and phlegmatic.

Belgic sires. A glance at a map of ancient Gallia will show that the Belgæ extended far to the west, south, and east of Holland. The Batavi nearly represent Holland. Among the Belgæ, the Nervii, Treviri, Remi, and other tribes mentioned by Caesar were included.

sires, ancestors. In modern prose this use of the word is nearly extinct. We use "sire" for the male parent of a beast, as a horse's sire. It was formerly used as a title for respect to kings, but this is nearly obsolete.

315. **war in each breast,** each man of the nation was fired with martial ardour.

freedom on each brow, each face had the frank, bold expression of a freeman. So Burke has "the severe brow of moral freedom," where "brow" is put for the expression generally.

316. **the sons of Britain** are perhaps suggested by the fact that the Belgæ and the ancient British both belonged to the Celtic or Gaelic race. Perhaps too the Belgæ suggest Caesar's other opponents the British, and therefore a comparison or contrast is drawn between the respective descendants of the two nations. The construction of l. 316 is, "How unlike (are the modern Belgæ, *i.e.* from Goldsmith's point of view, the inhabitants of Holland) to the modern British."

317. **fired,** inspired, animated with the name of Britain.

genius, poetical spirit.

spreads, extends for flight.

318. **where,** to the place where. *Where* does not imply *motion to* in this passage, and is *not* used for *whither*, for the words which convey the idea of motion after flies are to be understood. As the line stands, it *might* mean that the genius is already in the region where Britain courts, etc., and keeps flying about within those limits. Taken in connection with the context however the meaning is evident. In such expressions as "go where duty calls thee," *where* is used for *whither* after the verb calls. Such a verb as *calls* would indicate that the adverb after it is one of motion, while *courts* indicates rest or at least action continued in the same place.

courts, woos, attracts, meets.

where Britain courts, etc. Compare *Citizen of the World*, letter cxiv., where, speaking of England, Lien Chi mentions "the vernal softness of the air, the verdure of the fields, the transparency of the streams, and the beauty of the women."

319. **lawns.** This word is now confined to the piece of ornamental smoothly clipped grass in front of a house. In Milton's *Paradise Lost*, iv. 252, it appears to be used in the sense of open stretches of land—

"Betwixt them (groves) lawns, or level downs, and flocks
Grazing the tender herb, were interposed."

Lawn appears to be the same word as the Welsh *llan* which is so often used as a prefix (Llanberis, Llanbeder, etc.) in the names of towns, and means place or country. In the text the word seems to convey the idea of a larger piece of ground than is generally understood by the modern "lawn." It probably means meadow or tract of grassy land. In *Citizen of the World*, letter cxiv., we read of "the gentleman's mortgaged lawn."

extend, stretch, expand.

that scorn, etc, that rival and surpass the boasted loveliness of Arcadian valleys. *Scorn* is used because the lawns in question are supposed to be so immeasurably superior that the idea of comparison suggests contempt.

Arcadian. The valleys of Arcadia are celebrated for their beauty, and have always been taken by poets as typical of pastoral picturesqueness and lonely seclusion. Arcadia was situated in the middle of the Peloponnesus, now the Morea. Sanazzaro, an Italian poet, wrote a pastoral of the name, about the beginning of the sixteenth century, and Sir Philip Sidney's well-known pastoral romance of the same name was written in the latter part of the same century.

320. **Hydaspes**, a river in the Punjaub, now the Jelum.

famed, perhaps from Horace's "fabulosus" (legendary). Horace however refers to the terrors connected with the name, as he associates it with "syrtes æstuosas," the boiling or eddying quicksands on the coast of Africa, and the "inhospitable" Caucasus.

321. **the gentlest breezes.** This is rather an optimistic view of Britain. Instead of *gentlest breezes* the English frequently have blustering north or piercing easterly winds.

322. **melts**, dissolves in melody, utters soft or melting notes.

on every spray. The birds who carol the "gentle music" are very numerous, and occupy nearly every twig or small branch of the trees.

spray, a twig or branch, and *sprig* are from the old English *sprec*, a twig. *Spray*, flying drops of water, foam, etc., is from *sprêgan*, to pour, sprinkle.

323. **Creation's mildest charms**, the beauties and blessings of a temperate climate. *Mildest* or temperate is opposed to "extremes" in the next line.

324. **extremes**, excesses, views, or feelings which transgress moderation.

the master's. *The master* is apparently the occupant of the soil, the Englishman.

are, exist.

325. **stern** may be taken with reason, but is best regarded as qualifying state. Reason holds her stern state (her serene control) over each bosom. Englishmen are of a more sober character, more reflective and less impulsive than either the Italians or French.

326. **irregularly** appears to be *immoderately*, not properly subject to rule. This may seem a little inconsistent with the preceding line where each bosom is said to be under the influence of reason, but reason is opposed to the levity and frivolous nature of some other nations. The aims may be *irregularly* great, still they are *great*, and their very irregularity is owing to the lofty ambition which aims at the highest and greatest things. The *nature* of the aims is agreeable to reason and sobriety of character. It is only the *degree* in which the irregularity appears.

327. **pride,** etc., absolute construction.

port, literally carriage, from Latin *porto*, to carry. *Port*, a harbour, entrance, or gate, Lat. *porta*, gate, *portus*, harbour, is connected with *πόρος*, passage, as in Bosporus. In Welsh the same word *porth* is used for gate and harbour.

The verb *defy* means to dissolve the bond of allegiance (*fides*), as between vassal and lord, to renounce, hence to challenge or brave. *Defiance* is used both in an abstract sense as here, and to express the meaning of challenge or summons to battle, as when one knight sent a defiance to another.

328. **the lords of human kind** are, it seems, Englishmen. Goldsmith lived in an age when it was popularly supposed that one Englishman was equal to three Frenchmen, and when the successes of George II.'s reign had added to the national vanity. All foreigners were looked on as inferiors, but the French were especially despised. Hogarth had expressed the feeling in his pictures, and the same was uttered in verse like the following—

> "See how those half-starved Frenchmen strut,
> And call us English dogs;
> But we'll soon teach those bragging foes
> That beef and beer give heavier blows
> Than soup and roasted frogs."

Dr. Johnson's hatred for Frenchmen is well known, and his application of Juvenal's lines on his Greekling to the French. In the *Citizen of the World*, letter cxix., the disabled soldier says that one Englishman can beat five Frenchmen at any time.

329. **intent on high designs.** See l. 326, daring aims.

330. **unfashioned** qualifies *band*. *Unfashioned by forms* means "unrestricted by conventional observances."

fresh from nature's hand, acting and thinking consistently with natural freedom, untrammelled by ceremony and artificial forms, fresh from the workshop of nature.

331. **fierce** presumably does not mean *savage* or *violent*, but is perhaps used in the sense of "readily resisting oppression," "independent." The Latin *ferox* is used almost with the meaning of our *gallant, undaunted;* and *fierce* would appear to have here something of the same meaning.

332. **true to**, firmly adhering to and upholding.

imagined right, what they believe to be their right.

above control, uncontrollable, free, independent. "An Englishman is taught . . . to acknowledge no other master than the laws which himself has contributed to enact," *Citizen of the World*, letter iv.

333. **rights**, acc. after *scan*.

boasts to scan, boasts that he scans, *i.e.* each man may express his views on political matters without fear, and uphold the liberty of the subject.

334. **venerate**, respect. Goldsmith is perhaps mentally contrasting the condition of the English with that of the French peasantry.

as man, *sc.* and not as a chattel. The French peasantry were subject to such grievous oppression at the hands of their feudal lords, that they were little better than serfs or cattle. A French peasant could not for instance cut the corn on his bit of land unless the seigneur permitted him, lest the partridges should be unprotected, and the great man lose his sport. A full account of the disabilities of the French peasant is given in Arthur Young's travels, or may be read in Kitchen's *History of France*.

335. **thine**, arising from 'thee.' It is because Englishmen are free that they enjoy the blessings described above.

336. **dazzle**. The attractiveness of freedom renders men incapable of distinguishing between moderate liberty, *i.e.* regulated freedom, and the "extremes," and "daring aims irregularly great," which have been mentioned. There is perhaps a slight opposition intended between *dazzle* and *endear*, the sense being nearly "dazzle while they endear," or "though they endear."

337. **too blest**. There would be a degree of happiness inconsistent with the mortal lot, were not the blessings of freedom tempered by the attendant disadvantages which are next described. **such** qualifies "charms" understood from the previous line. *Too blest* apparently qualifies "the possessors of freedom," or some such expression, understood. "Were such" will then mean

"if such were." Another way of taking the passage is to understand "were" as meaning "would be." Then the whole would mean "Too blest would such (charms) be if they were unalloyed." In this case we have "blest" qualifying "charms," to which such an epithet can scarcely be applied with the same propriety as to the people or country who enjoy the blessings.

alloy, intermixture of evil, disadvantage. *Alloy* is properly the mixing of some inferior metal with gold, the proportion being fixed by law, *à loi*, *ad legem*, whence the derivation. *Alloy* has no etymological connection with *allay*, though it has been sometimes confounded with it.

338. **but fostered**, etc. The construction here is very elliptical, the sense being "But this is not the case (they are not unalloyed), for evils, even though they be the result of and bred from freedom, are still evils, and are necessarily mischievous (annoy)."

339. **Britons prize**, *which* Britons prize, adj. sentence to "independence."

340. **keeps man from man.** He alludes to the proverbial reserve and unsociableness of Englishmen. The contrast between Englishmen and Frenchmen is again in his mind. The easy and frank politeness of Frenchmen makes them readily acquainted under circumstances when the unbending stiffness of English manners prevents any approach to sociability. In *Citizen of the World*, letter xci., Goldsmith speaks of the majority of English as being "the least disposed for society with others, or comfort internally, of all people under the sun."

breaks the social tie, or perhaps, more truly, prevents its being formed. Social ties among Englishmen are probably firmer than among Frenchmen, in proportion to the reluctance or reserve with which they are contracted.

341. **lordlings**, *i.e.* self-consequential people. The expression here includes all Englishmen, and is a contemptuous diminutive. **stand alone**, act independently. *Lordlings* properly means little lords, *ling* being an Anglo-Saxon diminutive. *Ling* must not be confounded with *ing*, son of, as in *Atheling*, son of the state.

342. **all claims**, etc. This is of course very inaccurate. In no country in the world are the claims "that bind and sweeten life" more highly recognized and esteemed than in England. *Claims*, *sc.* of kindred, friendship, etc. *Claims unknown* is in the absolute case.

343. **by the bonds of nature**, etc. This must be taken with the above line as poetical exaggeration.

344. **minds combat minds**, etc. This refers to political opposition.

repelling and repelled, mutually unconciliatory.

345. **ferments,** disturbances.

imprisoned cannot well be taken literally. Perhaps it means restrained, kept under, unless the word has reference to the arrest of Wilkes, which did not however extend to his faction. The idea of the imprisoned factions roaring is perhaps taken from Virgil's description of the winds imprisoned by Æolus.

346. **represt ambition,** etc. This is pretty nearly a repetition of l. 345 with the difference perhaps that instead of referring to *factions*, "represt ambition" relates to individuals. *Ambition* in its classical sense had very much the meaning of the modern canvassing, *sc.* a district, for votes. *Ambitio*, like *canvassing*, meant a going round for the purpose of soliciting votes.

347. **overwrought,** tired out, worn to excess. This word qualifies *system.*

system, social and political system. The idea seems borrowed from the human constitution. A man's system when over-laboured either fails in utter prostration, or becomes animated by a fictitious and feverish strength, the result of which would be still more dangerous, brain fever, delirium, etc. So the political and social constitution would either come to a deadlock or a revolutionary inflammation or fever would be the result. The next line however would seem to show that the metaphor is taken not from the human constitution but from a machine. "Frenzy fire the wheels" seems to refer to the wheels of an engine getting red hot through excessive motion or friction. This however scarcely agrees with "system" in l. 347, so that the metaphor is perhaps mixed.

348. **the wheels,** the political mechanism.

349. **as,** in proportion as.

nature's ties decay, which he has assumed to be the case (l. 343).

350. **honour,** not the principle by which we estimate accurately what is just and right, and live correspondingly, nor the esteem which he describes in l. 259-60 as "that praise which real merit gains, or even imaginary worth obtains." *Honour* is here the respect which we owe to those to whom we are bound to look up.

to sway, to exercise any influence.

351. **fictitious,** artificial. This word is opposed to "nature's" in line 349. "Again, the very laws also of this country may contribute to the accumulation of wealth; as where, by their means, the natural ties that bind the rich and poor together are broken, and it is ordained that the rich shall only marry with the rich," etc., *Vicar of Wakefield*, cap. xix.

Wealth and law are taken together in such a way that it almost appears as if Goldsmith meant to disparage both alike. Both, of course, are artificial, but obedience to the law must not be regarded in the same light as subservience to wealth. The law is the creation of convention, *i.e.* it has been arranged and agreed on by general consent, or at least, presumably, by the consent of the wisest and most prudent. Wealth may be the result of accident, and may be in the possession of the most worthless people. It seems necessary to point out this for the guidance of young boys, for in ll. 353-4 the degradation of talent and the neglect of merit are apparently represented as equally due to the bonds of wealth and law. What Goldsmith no doubt meant was what he considered the undue power of the aristocracy, *i.e.* in his day the great whig nobles, in making the laws, so that wealth and law became too closely allied. His views are given at length in the *Vicar of Wakefield*, cap. xix., which should be read in connection with this passage.

352. **still gather strength**, grow stronger and stronger. For *still* see l. 279 and references.

force unwilling awe, compel reluctant respect and submission. It does not seem quite clear from the text that the poet does not sympathize with the unwillingness of men to respect the law.

353. **bows, yields. these**, wealth and law.

355. **and talent sinks**, etc. See note on l. 351.

The consequence or result introduced by *till* is expressed in ll. 356-69, "The land of scholars . . . one sink of level avarice shall lie," but as this is not a certain but a possible consequence, the statement or prediction is modified by the words "time *may* come when."

stripped. This word has two constructions. We can strip a person of his clothes, or, we can strip the clothes from a person. This double construction is not, however, allowable with all verbs of a similar meaning to "strip." No mistake is more common among natives of India than to speak of robbing a person's money, as in the famous story of the Bheel who "robs your money and throws your body in the ditch." We may rob a man of his money, but we cannot speak of robbing money.

356. **nurse of arms**, breeder of soldiers.

scholars here means not pupils or learners, but men eminent for learning. *Scholar* and *school* are from Greek σχολή, leisure, *i.e.* time given to literature as opposed to business.

357. **noble stems**. *Noble* here seems to mean high born, aristocratic. *Stems* means parent-trees, *i.e.* ancestors or parents, and the offspring are called *scions* for *sicions*, from *secare*, to cut. Noble ancestors transmit by hereditary descent their principles

to their descendants or offshoots. "With us, the House of Peers is formed upon this (hereditary) principle. It is wholly composed of hereditary property and hereditary distinction." —Burke, *Reflections on F. Revolution* (C.P. Series), p. 60.

358 **have wrote**, for *have written*. This usage was common in Goldsmith's time and even later. It occurs very often in Lord Nelson's letters. On the other hand *writ* was often used for *wrote*, as in Pope, *Satires and Epistles*, v. 416—

> "Like journals, odes, and such forgotten things
> As Eusden, Philips, Settle, writ of kings."

We may, however, make *have* refer only to kings. Then *wrote* will be the aorist, "poets wrote in past days," or imperfect, used to write, *i.e.* they did so once upon a time, though they cannot afford to do so any longer. See *Deserted Village*, ll. 407-410.

359. **sink of avarice.** The phrase "sink of iniquity" is very common. A sink is a drain or receptacle for filthy water. *One sink* is very expressive, the meaning being that the vice (here avarice) is continuous or uninterrupted, and spreads alike through all ranks.

level, similar. All are equally avaricious. He may also be alluding to what Scott (*Rokeby* I. xx.) calls "guilt's equality," great and small being reduced by their avarice to an equal level of degradation.

360. If we take l. 358, "where kings have toiled," etc., as contrasting with the state of things anticipated by the poet, then apparently scholars, soldiers, kings, are to be included in the class who are all alike tainted with avarice. The expression *one sink* would then be literally correct, and the word *unhonoured* express a deserved fate, the natural result of the degradation of the scholars, soldiers, etc. This seems on the whole to be the poet's meaning, though, looking to l. 354, "And talent sinks, and merit weeps unknown," we may perhaps consider l. 360 as a still further development of the disregard of merit. Scholars soldiers, and kings would then be excepted from the general degradation, and the degeneracy of the public generally would be shown by their disregard and neglect of the scholars, soldiers, etc., who had remained uncontaminated.

361. **thus** qualifies *state*.

state, enumerate.

362. **court**, seek the favour of. The poet protests against the supposition that because he has argued against extreme liberty. he is therefore in favour of arbitrary power.

363. **ye powers of truth**, etc. These two lines might in prose be expressed by "far be it from me to do anything of the kind."

aspire, aims at high and noble objects.

364. **the low desire**, *sc.* of flattering kings, etc.

365. **taught to feel**, which hast experienced the effects of.

fair, charming, beautiful. So Pope has "For thee, fair virtue, welcome even the last."

366. **the rabble's rage**, *i.e.* the baneful effects of democratic excesses in behalf of freedom, which defeat their own object.

tyrant's angry steel, the severe repressive measures of despots, as during the reigns of our Henry VII. and Henry VIII. *Angry* is of course transferred from the tyrant to the steel.

367. **transitory**, evanescent, frail, delicate.

alike undone, equally ruined.

368. **proud contempt** and **favour's fostering sun** refer respectively to *tyrant's angry steel* and *rabble's rage* in l. 366. "Favour's fostering sun" would therefore be excessive democratic measures. The words *fostering sun* are used because "freedom" has been called a flower.

fostering, it should be noticed, is here almost equal to "pampering," "causing to run riot." The first effect of the fostering is to promote healthy growth, but the excessive fostering or care causes the plant of liberty to run to seed.

369. **changeful clime**, uncertain social and political conditions.

still may thy blooms, etc., may thy blooms continue to.

blooms, blessings of freedom, which has been compared to a flower in l. 367.

370. **I only would repress**, etc. A better position for "only" would be immediately before "to secure." The poet does not mean that he and he only would repress them, but that he would repress them, only for the purpose of securing them.

I would repress, etc., means I would check the excessive development of freedom in order to secure what we have. Moderation only is consistent with security, and I would therefore repress all excess.

371. **just experience**, experience which enables us to come to just conclusions.

372. **those who think**, etc., intellect, what we call "brains," must hold a superior place to manual labour. In the United States at the present day two classes only are recognized, thinkers and workers. If a man shows his unfitness to be classed with the former, he has to take his lot with the latter.

373. The most perfect freedom exists when each class has its just or suitable task to perform. "The order of civil life establishes (inequality) as much for the benefit of those whom it must

leave in an humble state, as those whom it is able to exalt to a condition more splendid, but not more happy."—Burke, *French Revolution* (C.P. Series), p. 43. "As sure as your groom rides your horses, because he is a cunninger animal than they, so surely will the animal that is cunninger or stronger than he sit upon his shoulders in turn."—*Vicar of Wakefield*, cap. xix.

375. **order**, class.

376. **double.** This word is used with some freedom in the sense of unequal or disproportioned, having more than its due share of power, but not necessarily a literally double share.

double weight, the constitution would become, so to speak, top heavy.

377. **how blind**, *sc.* are they.

378. **a part.** Taken in connection with what has preceded and the illative "then," the "part" would seem to mean the class of toilers, but the "contending chiefs," etc., mentioned in l. 381, appear to be intended for political leaders.

379. **calm**, serene, imperturbable.

nor, like Latin *nec*, and not.

to rise in arms, to become indignant.

380. **except**, etc., except at the imminent approach of danger.

warms, stirs, excites.

381. **contending chiefs**, heads of political faction.

blockade, hem in, circumscribe the power of.

382. **contracting**, limiting.

to stretch, to extend, increase. George III. came to the throne in 1760, and the struggle between him and the Whig leaders of the Opposition had commenced when the *Traveller* was published.

384. **it**, the condition of things implied in the words "when themselves are free."

themselves, they themselves. In such forms as himself, themselves, him and them are datives. *Myself* is a corruption of *meself* (A.S. me sylf), *self* being an adjective. Here, too, *me* is dative. Vernon in his *Guide to Anglo-Saxon* compares the French *moi*-même, *lui*-même with this dative.

385. **wanton**, capricious.

draw, draw up, formulate.

penal statutes, statutes prohibiting crime and imposing a penalty for it. The compilation of these statutes is called the penal code.

386. **grind**, oppress.

rule, guide or arrange, *not* **overrule.** Compare note on l. 388.

387. **the wealth,** etc. The idea here is perhaps general, but Goldsmith probably has India in his mind.

savage, *i.e.* not possessing western civilization. Goldsmith's ideas of India were possibly not very accurate.

388. **pillaged,** To pillage is properly to deprive of the hair (Latin *pilus*, a hair), then to strip, and so generally to plunder.

from slaves, *i.e.* from oppressed and conquered people.

to purchase slaves at home. This seems to refer to the "nabobs," as they were called, *i.e.* Englishmen who returned from India with immense wealth and purchased boroughs. The slaves are those who are obliged to vote not according to their views, but as directed by the rich owner who has acquired the land. So Burke has "It (the House of Commons) will (preserve its liberty) as long as it can keep the breakers of law in India from becoming the makers of law in England." One man is said through the influence of his wealth to have made eight members of Parliament.

389. **justice,** a sense of justice.

start, are roused, take alarm.

390. **tear off.** This is emphatic. His natural reserve and imperturbability, the calmness mentioned in l. 379, are not merely removed, not even *thrown* off, but hastily *torn* off in his excitement.

bare my swelling heart, declare my agitated feelings.

391. **till half,** etc., under the combined influence of patriotism and fear.

392. **petty tyrants** are the "contending chiefs" of l. 381.

to the throne. I look upon the king as my help against the encroachments of the aristocracy. Compare *Citizen of the World*, letter l., "As the Roman senators, by slow and imperceptible degrees, became masters of the people, yet still flattering them with a show of freedom, while themselves only were free: so it is possible for a body of men, while they stand up for privileges, to grow into an exuberance of power themselves; and the public become actually dependent, while some of its individuals only govern." "Every jewel plucked from the crown of majesty would only be made use of as a bribe to corruption."—*Ibid.* It is conceivable that Dr. Johnson's influence may be traced in the above lines.

393. **baleful,** calamitous, destructive.

curse with me, join me in cursing.

394. **first,** adverb qualifying "struck." The "hour" is indefinite, as it is impossible to say that the poet refers to any

special occasion, and, if he did, it is probable that many of his readers would not admit the propriety of the word "ambition."

struck at, aimed a blow at.

395. **polluting**, impairing. **in its source**, the monarch is the fountain of honour.

396. **gave wealth**, etc. *Wealth* is possibly the dative after *give*, the object being the indefinite infinitive "to sway." *Gave* is however not unfrequently used almost in the sense of caused or, more nearly, allowed, *e.g.* "it (the principle of chivalry) *gave* a domination, vanquisher of laws, to be subdued by manners" (Burke). If the first explanation be adopted, the construction after *give* is like that after the Latin *do*, in Virgil's *Æneid*, i. 319 *dederatque comam diffundere ventis.*

397. **peopled**, not merely "inhabited," but "thickly populated." So the adjective "populous" means *full* of inhabitants.

398. **exchanged for useless ore**. *Ore* seems apparently to be used for wealth generally, and inclusively for the accompaniments of wealth mentioned in the *Deserted Village*, l. 275—

> "The man of wealth and pride
> Takes up a place that many poor supplied;
> Space for his lake, his park's extended bounds,
> Space for his horses, equipage, and hounds."

This interpretation may be received if we consider that the passage has reference to emigration, but it may be that the "useful sons" are the troops despatched to conquer foreign lands. In either case the word *ore* which properly means metal in its impure state, and is poetically used for "gold," must here be taken with some latitude.

399. **but** must be taken with *haste*, the meaning being "have no other effect than to hasten destruction." This refers apparently to draining the country of men for foreign wars, but, if it does, the notion is greatly exaggerated.

400. **as they waste**, in proportion to the amount consumed.

flaring means shining with a wavering, unsteady light owing to the wind. There may be some doubt as to the accuracy of the word *brightening*, for though under the influence of the wind the flame becomes larger, it is no brighter. A comparison has frequently been made between the last expiring effort or flicker of a flame before it goes out, and the last breath of a man: see *Deserted Village*, ll. 87-8.

401. **opulence**, wealth. The poet's contention appears to be that the lands are depopulated, and emigration enforced for rich men who require the ground for the indulgence of their taste in building and beautifying. This can scarcely be said to be true.

When emigration becomes necessary and lands become untenanted, rich men may step in and purchase them, but they can scarcely be said to have driven out the tenants in order that they might get the lands.

403. **hamlets** here means clusters of houses. *Let* is a diminutive, added to *Ham*, place, large or small, as in Durham, Needham, etc.

404. **barren** is apparently used because the land, which was formerly divided into small holdings and made to grow crops, is now either uncultivated, or laid out picturesquely in parks, lawns, etc., but without producing anything useful.

solitary, because where there were once many occupants, the one wealthy possessor now occupies the land.

405. **have we not seen**, etc. If he had seen this, it would probably be because the inhabitants of the "smiling, long frequented village" were unable to pay their rents. It seems doubtful whether "smiling" is used of the cheerfulness of the inhabitants, or of the neat and prosperous appearance of the village. If the latter, the epithet is more appropriate to an English than an Irish village.

at pleasure's lordly call, for the arbitrary pleasure of the rich man.

406. **frequented**: *to frequent* generally means to visit often, to haunt. Here the meaning of "long-frequented" is apparently "inhabited for a long time." The pain of departure is of course greater for the length of time during which the inhabitants had occupied the village. It should be noticed that in the verb "frequent" the accent is on the last syllable, but in the adjective "frequent" on the first syllable.

407. **beheld**, have we not beheld. The words "have we not" must be understood from l. 405.

duteous, affectionate and respectful to his parents. The word *duteous* in itself may be used to mean, 'inclined to perform one's duty, sensible of one's obligations,' but the connection with *son* shows that the particular feeling referred to is filial reverence.

decayed, decrepit, broken by the infirmities of age.

sire, here means father: see note on l. 313.

410. **to traverse climes**, *i.e.* to cross the Atlantic and emigrate to America.

411. **Oswego**, a river of New York state flowing into Lake Ontario.

swamps, marshes. **wild** apparently refers to the uncultivated nature of the surrounding ground.

Niagara. The river Niagara separates Canada from the

United States. Those who have visited the falls say that they appeal more to the hearing than the sight. It is possible to get between the descending body of water and the rock over which it falls, and here the noise is said to be so deafening that the visitor and his guide may shout in each other's faces, but nothing is heard except the "thundering sound" of the falls. The accentuation of Niagara on the penultimate is apparently a poetical liberty, like Shakespeare's Andronĭcus, and Keats' and Shakespeare's Hyperĭon, and Milton's Cambŭscan.

413. **pilgrim**, traveller, emigrant. This word is perhaps suggested by the recollection of those Pilgrim fathers who, in a vessel called the "Mayflower," left their country for conscience' sake, and migrated to America, where they could enjoy the free exercise of their religious worship.

414. **tangled**, intricate, with thick and interlocked undergrowth.

415. **beasts with man.** America being thinly populated, the *beasts* had as great a share in it as the *men*.

416. **Brown Indian**, usually called "Red Indian," or "Red Man."

marks apparently means *aims at*, as in "marksman." **murderous** refers not only to the intention, but to the skill with which it is carried out, being in that sense nearly the same as fatal. The Indians were first armed with bows and arrows, but the English and French employed the different tribes in their struggle for the country, and supplied them with fire-arms. It is perhaps just possible that by *marks* Goldsmith means follows the trail, tracks, as we "mark" game. "Aim" would then mean "intention," "design." For descriptions of Indian cunning and cruelty, the novels of Fenimore Cooper and Dr. Bird are celebrated, and there is a remarkable description of the attack of Red Men on English Pilgrims when engaged in worship, given in Scott's "Peveril of the Peak." It may be necessary to remind young boys that the American Indians were so called because the early discoverers thought that the great continent which they had reached was a part of India.

417, 418. The "giddy tempest" and the "distressful yells" need not necessarily be taken as occurring at the same time, but as descriptive of the dangers which the settler in America is subject to. The "distressful yells" are the war-whoop of the Indians which strike terror and distress to the hearts of the hearers.

419. **pensive**, melancholy. **bending**, bowed down by care and regret.

420. Dreading to continue where he was exposed to such

horrors, but unable to muster courage to leave. This is one of the lines written by Dr. Johnson.

421. **casts a long look**, looks out longingly towards the east in the direction of England.

422. **with mine.** Goldsmith does not, of course, mean that the settler in America consciously sympathized with the author of the *Traveller*, but that he bids (allows) feelings to be excited in his breast with respect to the beauties and enjoyments of England, similar to those which Goldsmith has already expressed; or, the sympathy may be with the lines that follow. This would agree better with the word "bids." The sense would then be—He casts a longing look to England, but bids (schools) his breast to accept the views given in the next lines, and to be satisfied with his lot.

423. **vain**, useless. **weary**, exhausting, because hopeless and endless.

424. **only centres**, etc., is not dependent on locality, but on one's own mind, contentment, philosophical resignation, etc.

425. If "strayed" is to be taken literally, the answer to the question, "Why have I strayed," is "From restlessness and desire of adventure." Goldsmith left his "studies" at Edinburgh, under the pretext of listening to the lectures of "the great M. Farhein, Petit, and Du Hammel de Monceau" in Paris, and drew on his uncle Contarine for this purpose. He did not, however, find himself in Paris, but in Leyden. Perhaps the studies at Edinburgh had more of "pleasure and repose" than the student would always have been willing to acknowledge.

426. **a good**, etc., blessings obtainable under every form of government.

427. "reign," as well as "restrain," in l. 428, is in the subjunctive.

428. **restrain**, impose (severe) restrictions on liberty.

429-34 and the two last lines were written by Johnson.

430. **that part**, etc., is that portion (of suffering) which is in the power of laws or kings to influence.

431. **consigned.** It is uncertain whether this word qualifies "we" or "felicity." If it be taken with "we," then we, consigned to ourselves, means "we entrusted with the disposition or arrangement of our own course of action," not dependent on the influence of surrounding circumstances. If it be taken with felicity, the meaning is simpler. "We make or find our own felicity, (which is) in every place consigned or entrusted to ourselves.

in every place. The same sentiment is expressed by Lovelace, a Cavalier poet of the seventeenth century—

"Stone walls do not a prison make,
Nor iron bars a cage;
Minds innocent and quiet take
That for an hermitage."

433. **secret course** refers apparently to the privacy of home life, or "secret" may mean "secluded."

434. **smooth current,** etc., tranquil succession of events in domestic life. As the secluded brook, *i.e.* protected and covered by bushes, trees, etc., is unruffled by storms, so a secluded and domestic life is unruffled by the excitement of public events.

435. **wheel.** A punishment used in more than one foreign country was "breaking on the wheel," *i.e.* tying the criminal to a wheel and breaking his legs. "Who breaks a butterfly upon a wheel?"—Pope, Prologue to the *Satires and Epistles.* St. Catherine's punishment on the wheel was of a different kind.

436. **Luke's iron crown.** Two Hungarians, George and Luke Zeck, rebelled against the government in 1514. George Zeck, *not* Luke, was punished by having a red-hot iron crown placed on his head, and being made to sit on a red-hot iron throne.

Damiens' bed of steel. In 1757 Damiens attempted or pretended to attempt the assassination of Louis XV., and was put to death with terrible barbarity. Goldsmith alludes to this in the *Citizen of the World,* letter v., "He (the king) was so frightened at the affair of Damiens, that his physicians were apprehensive lest his reason should suffer; but that wretch's tortures soon composed the kingly terrors of his breast."

437. **remote from power,** unconnected with public affairs.

known qualifies *axe, wheel, crown,* and *bed,* which are nominatives to *leave. Rarely known* must be taken closely with these nouns, for properly speaking it is not the axe, wheel, etc., but their absence, implied in the words *rarely known,* which leave us reason, faith, etc.

NOTES.

THE DESERTED VILLAGE.

1. **Auburn** in many of its details resembles Lissoy, a village in the parish of Kilkenny west, where the poet's father removed from Pallasmore, when Oliver was two years old. Goldsmith's brother Henry was curate of Lissoy.

loveliest. This loveliness as applied to Lissoy is imaginary.

plain here means land or district generally.

2. **the labouring swain.** *Swain* is a poetic word, and not commonly used in prose except in composition, as boatswain, cockswain. We have no compound of swain with "labour," the usual form being labourer, where the suffix *er*, originally meaning man, denotes an agent, but "labouring swain" must be regarded as a compound equal to labourer, "labouring" having here little or none of the temporal notion of a participle, but denoting a class.

3. **smiling**, beautiful and pleasing with the promise of summer, or it may be that "smiling" is not a general epithet of spring, but has reference to Auburn, in which case it would mean favourably inclined, auspicious, and therefore visiting early: cf. Burns, *Highland Mary*—

> "There simmer first unfauld (may summer unfold) her robes,
> And there the langest (longest) tarry."

4. **lingering.** The flowers are poetically described as being unwilling to leave and therefore lingering in the favoured locality. In the *Traveller* the bleakness of Switzerland is described as producing the opposite result:—

> "Winter lingering chills the lap of May."

5. **bowers**, abode. From the use of the plural we may perhaps infer that the poet had the idea of abode or dwelling place, combined with the modern meaning of arbours or shady recesses.

ease, freedom from care.

6. **seats of my youth**, home of my boyhood. The plural is again poetically used.

when every sport could please, when the zest for amusements or games of every kind was fresh, and life had not lost its novelty.

These words are closely connected with "youth," as if he had said "that youth in which every sport," etc.

7. **loitered** does not, apparently, mean sauntered or walked slowly over, but looked with lingering, because loving eye, over thy beauties. **paused** is used in the same way in l. 9.

9. **paused**, gazed lingeringly.

charm, beautiful feature in the view.

10. **sheltered**, snug, protected from the weather.

cultivated must be used emphatically. All farms are cultivated, and this one was probably so in an eminent degree, at least for Ireland.

never failing, perennial, lasting through the year without cessation.

In the *Traveller*, l. 19, "jests or pranks that never fail" may mean unceasing, following each other in unbroken succession, abundant; but had better be understood as meaning never falling flat, always effective.

busy, constantly going, always working.

12. **decent**, neat, becomingly kept in order.

topt, crowned, surmounted.

13. **hawthorn**, hägthorn, hedgethorn, a kind of thorn tree producing red berries.

beneath the shade, *sc.* of the bush.

14. **talking**, not a participle but an adjective, meaning garrulous. The seats were not made for age (old people) when they would be talking, but for old people, who are as a general characteristic prone to talk.

whispering, uttering their vows in a low and soft tone.

lovers, meaning a pair of mutual lovers, includes of course the male and female.

lover in the singular, though formerly used of both sexes, is now almost confined to the male. We speak of a lady's lover, but not of a gentleman's lover. The word lover formerly meant "friend" without any reference to distinction of sex. The termination *er* was originally masculine, but came to be used in some words to signify the agent without distinction of sex. In the modern use of lover, probably from accident, we follow the original restriction of sex in the singular, though not in the plural. On the other hand the word "leman," which is of doubtful etymology, but which meant formerly a lover or sweetheart of either sex, is now pretty much confined to the female, the corresponding masculine word being "fere," which was also formerly applied to both sexes. These last are, however, entirely confined to poetry.

15. **blest**, welcomed, expected with pleasure.

coming, approaching.

the coming day does not mean the approach of day as distinguished from night, but the approach of some special day, a holiday apparently.

16. **toil.** See note on *Traveller*, l. 14.

remitting, relaxing, pausing. Note that "remit," which is a transitive verb, is here used intransitively.

its, play's. Toil had had its share of attention, and now play or amusement took its turn.

17. **village train**, band of rustics.

18. **led up**, conducted. The "up" here seems almost expletive. The same expression occurs in *Citizen of the World*, letter cxiv., "They advanced hand in hand . . . leading up a dance."

the spreading tree. Large trees, frequently elm trees, are a characteristic feature of an English village green.

19. **many a.** See *Traveller*, l. 198.

circled, *i.e.* passed on in succession from one to the next till each had had his turn, and the first man began again. Compare the expression a "round game."

20. **contending**, vieing with each other in the 'sleights of art and feats of skill.'

surveyed, watched their sports.

21. **gambol frolicked.** It might be said with equal propriety that many a frolick gambolled. *Gambol* means a caper, a frisking sportive gesture, a prank. The meaning of the whole is that many a gambol or prank was played with frolicsome humour.

22. **sleights of art**, dexterous performances. **feats of strength**, efforts of muscular power. *Sleights of art* would probably include the game of quoits, formerly a favourite amusement among rustics. Among the feats of strength would be putting (throwing) the bar, heaving a stone, etc.

23. **still**, ever, without intermission.

as each repeated pleasure tired. *Repeated* shows the cause why each pleasure tired, the meaning being as each pleasure tired (*i.e.* ceased to please them, wearied them) by its repetition.

succeeding sports. Some fresh amusement succeeded and revived their relish for the games.

25. **simply**, in their simplicity. They were ignorant of the refinements of cultivated dancing, being unskilled in "gestic lore" (*Traveller*, l. 253), and their only idea of excellence was to dance as long and as vigorously as possible.

26. **holding out**, persevering, persisting in the dance.

to tire, etc. *Tire* is here transitive. Each of the dancers

endeavoured to last until the other should be tired. The common phrase is "to tire out." "Down" is used here because the object was to make the other dancer sit down from want of breath.

27. **swain**, see l. 2. **mistrustless**, unsuspicious. One way of causing the "swain" to smut his face is to give him a plate to hold, the lower side of which has been rubbed with burnt cork. He is requested to touch each side of the plate alternately with his face, and of course unknowingly smears himself with black. **smutted**, blackened.

28. **secret** laughter, concealed or smothered laughter.

tittered : *to titter* is to utter suppressed laughter. Here the word is applied to laughter instead of to the laugher, like "frolicked" in l. 30.

29. **bashful**, modest. *Bashful*, however, differs from *modest* as it implies more or less of the outward signs of diffidence or shamefacedness. *Modest* refers more to the character, *bashful* to the feeling and its expression.

virgin, a word not much used in modern English in its original sense. We now use instead of it *girl*, *maid*, or sometimes *damsel*. *Virgin* is still used metaphorically and oftenest with an adjectival sense, as, a virgin fortress is one that has never been taken. In the same way we speak of a maiden sword, one that has never been used in war.

sidelong looks, stolen glances. She dared not look straightforward at her lover, partly from bashfulness, partly from fear of her mother.

30. **glance**, *sc.* towards the girl.

that would reprove, intended to convey reproof, significant of reproof.

31. **these** sums up the pleasures mentioned in the preceding six lines.

charms, pleasures. The word "charmer" is used by Goldsmith in the *Hermit* for sweetheart or mistress. Its use in that sense would now almost convey an idea of the ludicrous.

32. **with sweet succession**, succeeding each other in pleasing variety. Cf. ll. 23-4.

taught, etc., made even labour pleasant.

33. **bowers**, see l. 5.

cheerful is here active, equal to cheering. When applied to men it usually means lively, gay, not, as here, conveying the idea of inspiring these qualities in another object.

34. **these were thy charms**. "Were" is emphatic. "These *were* thy charms," but are so no longer.

35. **lawn**, see note on *Traveller*, l. 319.

36. **are fled.** Certain intransitive verbs, *e.g.* come, go, frequently form the perfect with "am" instead of "have," as, I am come, he is gone, etc.

37. **the tyrant's hand,** the effect of the tyrant's hand. **hand** means operation.

38. **desolation,** *i.e.* absence of human beings and of their cots.

green may be the village green, or it may refer to the surrounding country generally.

39. **grasps,** clutches, holds in his power.

domain, estate.

40. **half a tillage,** partial culture. One half only of the ground was cultivated. We are apparently to understand that the remainder was allowed to run waste. This usually happens, when the owner prefers not to let the farms at all to letting them to tenants who pay no rents.

stints, limits, restricts.

smiling, once smiling, this cheerful appearance being now, however, marred by the fact that only half the land is under cultivation.

41. **glassy,** transparent as glass.

the day, the bright light, sky, sun, etc., all that the day made visible.

42. **choked,** obstructed, having its channel filled up.

sedges, marsh grass. The word is perhaps here used with poetical freedom to include rushes, etc.

works its weary way, forces its laboured or difficult passage. As the channel is blocked by the "sedges" the water has some difficulty in passing through.

43. **glades,** openings or passages in a wood. The glades in this case must have been near water or marshy ground, for the habitat of the bittern is in moist and marshy places.

guest, occupant or tenant.

44. **hollow sounding.** The note of the bittern is usually called "booming" or by older poets "trumping." The Welsh call the bird, from the sound it utters, "bwmp y gors," *i.e.* the boomer of the moors. It was formerly believed that the bird sounded its deep note by thrusting its beak into the soft marshy ground, and in that position uttering its cry. **guards its nest** is simply a poetical periphrase for "dwells." The emphatic word is "bittern." See note on 'from,' *Traveller*, l. 85.

45. **desert,** deserted.

lapwing, the common grey plover or peewit. Its eggs, known as "plovers' eggs," are much esteemed.

46. **tires their echoes**, a highly poetical idea. The cry of the lapwing is represented as being so monotonous that even the echoes become tired of repeating it.

47. **bowers**, habitations.

shapeless, the ruin is so complete that no form is left of house or cottage, and the former purpose of the building is undistinguishable.

48. **long grass** shows that some time has elapsed since the building fell into ruin. The walls are apparently represented as still standing, but covered with the long grass which has had time to grow on their tops. Another possible meaning would be that walls and all had fallen in one mass of ruin, and become so nearly levelled with the ground that the grass had grown up higher than them. This, however, is scarcely consistent with the use of the word "wall," which would represent a portion of the building still standing.

mouldering, crumbling, decaying.

49. **spoiler**, the tyrant of l. 37.

50. **far, far away** should be taken with "children," not with "land." The order is not "Thy children leave the land far, far away," but "Thy children, (going) far, far away, leave the land."

ill fares, is unprosperous. *Faran*, to go, has come to be used in the sense of succeed (well or ill). *Speed* is somewhat analogous, as in "How speeds it?" so is *go*, as "How goes the night?" and the more vulgar "How goes it?" The old meaning of *fare* may be seen from the following—

> "So on he fares, and to the border comes of Eden."
> —*Paradise Lost*, book iv. l. 131.

51. **ills**. The repetition of the noun *ills*, after the adverb *ill*, strikes the ear unpleasantly.

52. The reason of the decadence of men is presumably the accumulation of wealth. This is partly explained in ll. 35-40.

53. **princes, etc.,...may fade**. After this we should understand "and it matters but little," or some such words.

54. **a breath**, etc. The monarch's order or words can make a knight or lord out of a commoner.

55. **peasantry**. This word is now less used than formerly, having given place to such expressions as labourer, labouring classes, etc. *Peasant* from French *pays*, country, Latin *pagus*, means simply countryman, rustic, and is certainly a more courteous term than the words at present in ordinary use to express the same idea.

57. **a time there was**, etc. Goldsmith follows a pretty common

error that the "good old times" were better than the present. Modern historical research however proves that, all things considered, men were never better off than at present. The improvement from age to age though with occasional cessations has on the whole been steady. Goldsmith's estimate of a man for every rood of ground would make the population of England far too great, just as the much-talked of "three acres and a cow" per man would require a population much smaller than the actual numbers.

59. **light labour.** One would like to know the date of these halcyon times. The description almost reminds us of the days when our first parents—

> "After no more toil
> Of their sweet gardening labour than sufficed
> To recommend cool Zephyr, and make ease
> More easy,"

feasted on their "supper fruits."

60. **what life required.** This line does not of course mean that they had only just barely enough to sustain life, but that they were provided with sufficient for their sustenance without superfluity.

61. **his best companions**, etc., absolute construction. After *companions* and *riches* we must understand *being*.

62. His riches consisted in the absence of wants. He knew nothing of luxuries, and therefore, never missing them, had all he wanted, and might therefore be regarded as rich.

63. **trade's unfeeling train**, people enriched by commerce.

64. **usurp** implies that they had no right to the land. If however they had paid for it, there is little force in the sentimental objection to their occupying their own.

dispossess, oust, expel.

swain, the rustic, as opposed to the tradesman.

65. **lawn**, see *Traveller*, l. 319.

hamlet, see *Traveller*, l. 403.

rose. The verb *to rise* in this sense appears to convey no idea of motion or action of any kind as it usually does. "Scattered hamlets rose" means that scattered hamlets were visible above the surrounding level. This meaning of *rise* is probably obtained from the fact that houses and other elevated objects *appear* to rise higher and higher as we approach them.

66. **unwieldy**, difficult to manage from its amount. The same or a very similar notion is conveyed by *cumbrous*, which means burdensome, *sc.* to the owner of the wealth and pomp. The wealth which is represented as being "unwieldy" consists of the

huge estate which has been formed by the accumulation in one man's possession of the small pieces of land which were previously managed by their separate holders. The "cumbrous pomp" is the state and formality usually incumbent on the possessors of large property.

repose perhaps means, take their ease, live a life of luxury, the "wealth" and "pomp" representing their possessors; but it may be taken as simply equivalent "to exist." Wealth and pomp now are found where scattered hamlets formerly existed. *Want* and *pang* are also nominatives to *repose* by a kind of zeugma.

67. **every want**, etc., all those artificial wants which are bred by wealth and luxury.

to luxury allied, following in the train of luxury. The poet's meaning is that when people have all the comforts of life, they want or crave things which are only suggested because all reasonable wants are too abundantly satisfied. Some editions have opulence instead of luxury.

68. **and every pang**, etc. Every annoyance which foolish and vain people suffer from injury to their pride. This pang or annoyance is a tax or penalty which foolish people have to pay for being proud. The reference is apparently to the innumerable slights and humiliations to which over-sensitive people are subjected, *e.g.* greater honour shown publicly to a rival proprietor. Among the wealthy classes, as they are more before the public eye, and more keenly alive to the opinion of others, than their inferiors in social position, there is proportionally a more frequent chance of incurring this penalty, *i.e.* of having their pride wounded.

69. **that plenty bade to bloom**, which were the result of comfort and competence. *Plenty* must not be understood as meaning abundance, but a sufficiency with little or nothing to spare: see l. 60.

gentle, peaceful. The hours are said to bloom, as they might be said to smile, any verb being suitable which would express pleasantness or agreeableness. "The jolly Hours" are said by Milton to "lead on propitious May," but it does not seem desirable to regard the line in the text as an instance of personification.

70. **calm**, unambitious, moderate.

asked but little room, were confined within moderate limits. They were reasonable desires.

71. **healthful sports**, see ll. 20-5.

graced, relieved or enlivened.

72. **lived in each look.** The salutary effects of these healthful sports were visible (lived) in the look or countenance of each player,

i.e. they all looked healthier and fresher for the exercise they engaged in.

brightened, enlivened, like "graced" in l. 71.

73. **these** sums up what has been enumerated between ll. 68 and 73.

kinder, more congenial.

are no more, exist no longer.

75. **parent of the blissful hour**, origin of such happy days as have been described.

76. **thy glades forlorn.** The real nominative is expressed in *forlorn*. It is not the glades but their deserted or forlorn condition which confesses or indicates the tyrant's power. *Confess* here means to recognize or acknowledge the influence of, *sc.* by their deserted state. See note to *Traveller*, l. 119. *Forlorn* is *forloren*, the participle of *forleosan*, to lose. It should be remembered that "for" in this word, as in "forbid" and other words expressive of prohibition or deterioration, is not the preposition, but a particle of similar meaning with, and akin to the Latin "per" in *perfidus* where "per" means destructive of. There is an analogous German particle "ver."

77. **rounds**, usual walk, so called because the different spots are repeatedly visited, and he starts again from the same place.

78. **tangling**, usually transitive, but here used intransitively. The meaning here is, overgrown with shrubs and bushes which have been allowed to meet over the path.

79. **many a year elapsed**, after the lapse of many years: absolute construction. **to view**, *sc.* the place. "To view" is the infinitive of purpose.

80. **once**, formerly. **the cottage stood, the hawthorn grew.** The pause between these two notions unconnected by any conjunctive particle adds to the effect. It was not absolutely necessary for metre's sake, for the poet might have written, "the cottage stood and hawthorn grew," but this would not have been so telling.

81. **busy train**, the crowd of associations which memory recalls.

82. **swells at my breast**, makes my breast heave with emotion.

turns the past to pain, embitters all memory of the happy days gone by. "A sorrow's crown of sorrow is remembering happier things."—Tennyson, *Locksley Hall*. "The remembrance of an evil carries in it nothing agreeable, and to remember a good is always accompanied with regret."—*Citizen of the World*, letter xliv.

83. **care**, trouble, anxiety.

84. **and God**, etc. This parenthetical sentence is equal to "of which God has given (me) my **share**." **share**, a full proportion.

85. **to crown**, to complete. What was really completed or crowned was his previous life which was to be crowned *by* his last hours. *Crown* is perhaps therefore better understood as meaning, to add as a completion. Perhaps these words should not be taken immediately after hopes. The object of his hope is expressed by the words *to lay me down;* and *latest hours to crown* may express rather the purpose of laying him down, the sense of the whole being, I had hopes of laying me down here in order to crown, or, by way of crowning my latest hours.

86. **lay me down.** The personal pronoun *me* is used without the addition of the adjective *self*. This is not infrequent where the reflective signification is not emphatically prominent. If, however, the reflective meaning has to be strongly marked, *self* must be added, *e.g.* supposing that in the line before us *me* were opposed to some other person, the form *myself* (*i.e.* meself) would be required.

87. **husband out**, make to last by care and watchfulness, use with frugality. See *Traveller*, l. 400.

88. **flame**, the vital spark. **by repose.** This prepositional phrase modifies *keep, not wasting.*

89. **pride attends us still.** Pride continues to attend us even in all our wanderings, and under all circumstances.

attends us, remains with us.

90. **book-learned skill.** "Learned" is here one syllable, and as such should ordinarily be a participle, the adjective being learnéd. The meaning would be "skill learned from books." *Book-learned skill*, however, here appears to mean the skill of a book-learnéd person. Dryden has "book-learned blockheads," where *book-learned*, though learned is a monosyllable, is an adjective, as it is in the text. Pope, *Essay on Man*, iv. 19, has—

"Ask of the learn'd the way? The learn'd are blind."

The phrase *book-learned skill* may be compared to "conscious virtue" in l. 373, where the adjective which should be attached to the person qualifies "virtue." In the same way *book-learned* instead of qualifying the person qualifies his skill. **swains**, rustics, opposed to the book-learned scholar.

91. **draw**, attract.

92. **felt** and **saw** are used for the pluperfect forms *had felt* and *had seen.*

93. With the alliteration in this line, compare Scott, *Lady of the Lake*—

"And, faint from farther distance borne,
Were heard the clanging hoof and horn."

94. **pants**, makes eagerly and breathlessly for. *Pants* probably is intended to convey the double sense of the pursued hare longing or yearning for what he believes to be a place of refuge, and of the animal's breathless state.

95. **long vexations** (being) **past**, absolute construction.

96. **die at home at last.** Compare *Citizen of the World*, letter ciii., "There is something so seducing in that spot in which we first had existence, that nothing but it can please. Whatever vicissitudes we experience in life, however we toil, or whereso-ever we wander, our fatigued wishes still recur to home for tranquillity: we long to *die* in that spot which gave us birth, and in that pleasing expectation find an opiate for every calamity."

97. **retirement.** It seems uncertain whether this is the abstract noun *retirement* or a place of retirement, *viz.* Auburn. It would at first seem to be the latter, but the words "friend to life's decline" make it a little uncertain, as they seem of too general application to refer to Auburn only. *Retreats*, however, apparently means the *bowers* of Auburn.

98. **never must.** *Must be* is used in the sense of being decreed. The meaning is, it is decreed by fate that these retreats must never be mine. **that** is a relative, having for its antecedent *retreats.*

99. **crowns**, perfects, accomplishes, finishes, as in l. 85.

101. The use of the indefinite article here is noticeable. We might say "quits the world" without further defining the world, and the sense would be quite intelligible, there being from the point of view we should then take only one world which could be referred to. In the use of the indefinite there seems to be a fictitious notion of other worlds. Some of these might be good enough, and desirable spheres to remain in, but the one under consideration is a bad world, and by way of defining what kind of world is meant, and in what respects it is deficient we add the words, "where strong temptations try." If we said "the world," and added the defining words, we could only refer to one world, which is marked out and distinguished from other worlds by the defining words. "A world," then, means "a world which is of such a nature that," etc.

102. **combat**, battle against, *sc.* the world and its temptations.

to fly, to fly from temptation.

103. **born to work and weep.** We have Goldsmith returning

here to the expression of similar sentiments to those conveyed in ll. 35-40 and afterwards *passim*. The "wretches," miners and sailors or fishermen, are surely not born to work or weep. Their employment is often the result of their own choice, and the miners especially are well paid. "Weeping" is a weakness which they are not prone to. Amongst miners must be reckoned those who dig in coal mines, and even in "sweet Auburn" they could not well do without coals in winter, so it is scarcely correct to say that the "wretches" in question do not explore the mine for him. Goldsmith himself was a Protestant, but many of his compatriots, as being Roman Catholics, would on fast days be large consumers of fish, so that for them, even in retirement, the fishermen would tempt the dangerous deep.

104. **tempt**, to risk the fury of. We commonly call the incurring of a great risk, a temptation of Providence.

105. **surly** (sour-like), morose, sullen.

guilty state, wicked pomp. The guilt would be that of the master. The porter would be or ought to be classed among the victims of wealth and grandeur. *The state* is the livery which it is, according to the poet's view, wicked on the part of the master to make the porter wear. The porter cannot well be blamed, for he is compelled, while in his master's service, to wear his master's livery.

106. **imploring famine**, starving beggars who sue for alms.

107. **he**, the "he" of l. 99, who crowns, etc.

his latter end, his death.

108. **virtue's friend**. These words show the cause. Angels befriend him because he is virtue's friend.

109. **with unperceived decay**, gently and imperceptibly. It has been said of such persons, that they did not so much die as cease to live, because their lives ended without any perceptible struggle.

110. **resignation**, *sc.* of the aged and dying person. **slopes**, makes the descent to the grave easy. A slope is an inclination, and the descent to the grave is gently inclined, for those who are resigned have all the terrors of death softened.

111. **prospects**, *sc.* of happiness in the future state.

brightening to the last, becoming brighter and clearer as he neared his end. *To the last*, up to the very end.

112. **his heaven commences**, because, on account of his resignation and cheerful submission, he is perfectly contented, and therefore happy.

ere the world be past, before death.

114. **the village murmur**, the blended sounds arising from the village.

115. **careless** refers not so much to the steps as to the walker's frame of mind. He was free from care and sauntered leisurely. Quick motion is often the sign of a restless and disturbed mind.

116. **softened**, mellowed by distance.

from below, from the village. This goes with *came*.

117. **the swain responsive**, etc. The rustic took up the strain and sang in response to the milkmaid's song. Compare Scott's *Guy Mannering*, chapter xli., "He took his flageolet from his pocket, and played a simple melody. Apparently the tune awoke the corresponding associations of a damsel, who, close beside a fine spring about half way down the descent, and which had once supplied the castle with water, was engaged in bleaching linen. She immediately took up the song—

'Are these the Links of Forth, she said,
Or are they the crooks of Dee,
Or the bonny woods of Warroch-Head,
That I so fain would see?'"

Responsive, answering. The usual meaning of the word would be either inclined to answer, or suited to as a reply, but the adjective is here used for the participle, responding.

118. **sober**, steady, solemn, not frisking like young cattle.

lowed to meet their young, expressed by lowing the desire to meet their young. So, the child cried to go to its mother, *i.e.* expressed its desire by crying.

119. **gabbled**. Most words expressive of the sounds uttered by animals, and especially birds, are onomatopoetic, *i.e.* are formed in imitation of the sound which is intended to be signified. Thus, geese gabble, hens cackle or cluck, ducks quack, swallows twitter, etc. All these words are intended to be imitations of the sound meant.

120. **playful** ordinarily means sportive, frolicsome. Here perhaps the meaning is rather 'intent upon their play,' *i.e.* their games. Hood's rhymes in *Eugene Aram*, on children out of school, have the same final words—school, pool—as this couplet.

121. **the watch-dog's voice**, etc. Compare *Vicar of Wakefield*, cap. xxii., "No sounds were heard but of the shrilling cock, and the deep-mouthed watch-dog at hollow distance."

bayed, barked at.

122. **spoke**, indicated.

vacant, not empty, thoughtless, but free from cares or anxieties. Compare *Citizen of the World*, letter lxii., "Both

would sit down . . . and enjoy the frugal meal with vacant festivity": see l. 257.

123. **these.** If *these* could be taken as referring to the persons and animals who uttered the sounds enumerated above, the passage would be more intelligible, but the words, in sweet confusion, can refer only to the sounds themselves which are harmoniously blended. It is difficult to attach a meaning to "sought the shade," unless we can understand these words to mean, were more distinctly heard when the shades of night fell, as though, having kept quiet during the day, they came out and courted notice during the evening. Or "sought the shade" may mean reached my shady walk.

124. **and filled,** etc., were heard between the pauses of the nightingale's song. The sounds would be softened by distance into a gentle murmur which would scarcely be heard when the nightingale was singing in the immediate neighbourhood of the listener.

had made. The pluperfect used apparently because the bird had stopped before the other sounds were heard. The aorist "made" might however, except for the metre, be used with equal propriety.

125. **the sounds of population,** the sounds which indicate that a place is inhabited, for the gabbling of the geese and lowing of the cattle, etc., are all included in the expression.

fail, cease, are unheard.

126. **cheerful murmurs.** Murmurs are not in themselves called cheerful, but as indicating busy and stirring life in the hamlet from which they proceed.

fluctuate in the gale, rise and fall upon the breeze. Compare Cowper's *Winter Walk at Noon*—

> "How soft the music of those village bells,
> Falling at intervals upon the ear
> In cadence sweet, now dying all away,
> Now pealing loud again, and louder still,
> Clear and sonorous as the gale comes on."

127. **busy steps,** an instance of the hypallage of which Goldsmith is so fond. *Busy* belongs properly to the persons stepping.

grass grown. The footway is now, at the time of the poet's speaking, grass grown, but when the footsteps were busy the footway was not grass grown. The passage may be paraphrased thus: No busy steps now tread the footway, which has in consequence become covered with grass.

128. **blooming flush,** indications of healthy, vigorous existence, and prosperity. As a blooming flush indicates health in an indi-

vidual, so those marks of vigour and prosperity in the life of the village which have been given above are compared to the bloom on the face of a healthy person.

129. **all.** Every sign of life (has fled) except, etc. **thing,** an expression of compassion when spoken of a person. When we say "poor thing," we express compassion, perhaps not wholly unmingled with contempt.

130. **bends** refers not to stooping from old age, but to bending or kneeling over the spring to gather the water-cresses.

plashy, moist, puddly. This word probably refers more to the moist ground around than to the actual spring.

131. **for bread,** in order to earn bread.

132. **to strip the brook,** *sc.* of the water-cresses that cover it.

mantling, spreading all over the brook. The sale of water-cresses is one of the last resources of the destitute in England. The cry of the sellers is one of the most musical of the numerous London street cries, which are said to have been composed by Purcell.

133. **to pick her wintry faggot,** etc. She was so wretchedly poor that she could not afford to buy fuel of any kind, or even the bundles of sticks usually prepared and sold for lighting purposes, but was compelled to gather such odd sticks as she could find unappropriated. The thorn being very unsuitable for burning is introduced to show what extremities the poor old dame was reduced to. It should be remembered by Indian boys that in England firewood, while it is more necessary, is also scarcer than in India.

134. **shed,** which usually means a covering for cattle, is used to show the wretched nature of her shelter.

135. **harmless,** innocent.

136. **pensive,** melancholy. **sad historian,** she could give you her melancholy account of the village and of its misfortunes. **she** in l. 135, and l. 131, is nominative in apposition to "thing," which must be considered as nominative, though strictly it is accusative after the preposition "but." *Pensive* is perhaps used in an active sense, making sad. In the *Citizen of the World*, letter li., we have a curious instance of hypallage in connection with this word—"I was yesterday seated at breakfast over a *pensive* dish of tea."

137. **copse,** a collection of small trees suitable for firewood. This word is contracted from *coppice*.

138. **still** must be taken with "grows." **wild,** *i.e.* uncultivated, unattended to. **Garden** flowers cannot be wild flowers in the ordinary sense of the word, *i.e.* flowers which grow spontaneously like the daisy, harebell, etc. The flowers in the text

were flowers which sprang up from the seed of those which had been nursed when the garden was in a state of cultivation.

139. **there** is redundant, as in *Traveller*, l. 161. **disclose**, indicate.

village preacher, this was probably the poet's father or brother: see Introduction.

140. **modest**, unpretending.

mansion, see note to *Traveller*, l. 167. In Scotland the clergyman's house is usually called the *manse*.

141. **country**, neighbouring district.

142. **passing rich**, exceedingly rich. The purchasing value of money was much greater in Goldsmith's day than it is now, still the clergyman must have had a very contented mind and moderate desires to consider himself rich upon such a stipend. If, with some editions, we consider that *passing rich* refers to the estimation he was held in by his neighbours, the difficulty is not diminished as they must have been able to compare his means with those of richer people. *Passing rich* had better be taken as referring to the contented disposition of the clergyman which made him quite rich in spite of the smallness of his income. His "best riches" was not exactly "ignorance of wealth" like that of the man described in l. 60, but indifference to wealth and a contented spirit. The profits of the Vicar of Wakefield's living were £35 yearly, but he had considerable private resources, and when his private fortune was lost, he speaks of himself as being reduced to poverty.

143. **remote**, see note to *Traveller*, l. 1.

ran his race, lived his pious life. This comparison of life to a race is scriptural. St. Paul in his first epistle to the Corinthians writes, "Know ye not that they which run in a race run all, but one receiveth the prize? So run, that ye may obtain," and in his second epistle to Timothy he has, "I have finished my course," *i.e.* completed my earthly career. *The race of life* in its ordinary modern use means the contest for success, the struggle of rival competitors for wealth, fame, etc.

144. He was indifferent to promotion.

145. **unpractised he**, etc. He had no skill in cringing flattery. Want of practice implies disinclination which had always kept him from flattering the powerful.

power, influential position.

146. **by doctrines**, etc. By adapting and shifting his views to meet the views held by those who happened to be in power. He was not a *time server*. A famous example of what the clergyman in the text was not is furnished by the Vicar of Bray who from a Loyalist became a Republican, and again, on the Restora-

tion of the Stuart line, a Royalist, and whose religious and political creed was summed up as follows :—

"And this is law, I will maintain
Until my dying day, sir ;
That whatsoever king shall reign
I'll be the Vicar of Bray, sir."

147. **far**, an adverb, qualifying *other*.

far other, very different.

to prize, to value.

148. **more skilled** does not qualify "heart" but "him" understood in the possessive "his," which is equivalent to "of him."

more skilled to raise, etc. He was better able to help others than to help himself.

149. **vagrant train**, tramps, strollers, etc., who are generally useless if not bad characters.

150. **chid their wanderings**, rebuked their strolling, purposeless kind of life. *Wanderings* in itself would not necessarily imply any evil, but taken in connection with "vagrant" in the preceding line it means idle, strolling *vagabondism*.

relieved their pain, gave them alms.

pain, necessities.

151. **long-remembered**, because he had gone his rounds of idleness and begging for many years, and was a periodically recurring visitor.

152. **whose beard**, etc. This venerable appendage was probably part of the old gentleman's stock-in-trade. The line recalls the description and portrait of the old blue-gown beggar, Edie Ochiltree, in the *Antiquary*.

153. **the ruined spendthrift**, etc. Compare *Vicar of Wakefield*, cap. i., "Our cousins, too, even to the fortieth remove, all remembered their affinity, without any help from the herald's office, and came very frequently to see us. Some of them did us no great honour by these claims of kindred. However, my wife always insisted that, as they were the same flesh and blood, they should sit with us at the same table."

now no longer proud. Before his money was spent, he was probably too proud to visit the clergyman's quiet home.

154. **allowed**, admitted.

155. **broken**, incapable of further service.

kindly bade, cordially invited.

156. **talked the night away**, made the night pass quickly by spinning yarns, *i.e.* telling tales of adventure, etc.

157. **wept o'er his wounds.** These wounds would of course be of long standing, and more or less healed. It is not meant that the broken soldier wept from any pain still arising from his wounds, though he was disabled by them, but his health and spirits were broken by his sufferings, and he was therefore easily moved to tears when recounting where he had received his wounds. Perhaps, too, it is hinted that this facility of shedding tears was a professional accomplishment, to excite pity. From ll. 161-2, we gather that the clergyman may have been an easy prey for impostors.

tales of sorrow done. This is an absolute construction, *not* the objective after *o'er*. The meaning of the whole is, (the broken soldier) wept o'er his wounds, or when he had finished with sad themes (*i.e.* the description of his wounds, etc.), he fell into another vein, and began to boast of the victories which he had shared in. This transition of mood may perhaps have been due to a mug of the parson's home-brewed ale. The change of temper is indicated by *or*. If *tales* be taken as objective after *o'er*, we shall have *wounds* and *tales of sorrow* considered as entirely unconnected notions. The wounds however furnished the subject of the tales of sorrow. Again, adopting the view that *tales* is governed by *o'er*, we shall have no particle between l. 157, the whole of which would then be descriptive of the soldier's broken misery, and the next line which suggests good spirits and pride in past achievements. The weeping misery and the triumphant pantomime (shouldering, etc.) would then be all introduced as part of the same display of feeling with no particle to mark the contrast between them. *Done*, too, would in that case qualify *sorrow* in the sense of *past*, which would be a harsh usage.

158. **shouldered his crutch,** in imitation of bringing his musket to his shoulder in obedience to the order "shoulder arms."

showed how fields were won, described the winning of battle-fields, like Alexander in Dryden's ode, "Fought all his battles o'er again." If the descriptions resembled in length those usually given by people of his class, it is easy to understand that the whole night would be "talked away."

159. **the good man,** the clergyman.

learned to glow, became gradually excited and animated by the marvels he heard.

160. Compassion for their sufferings overcame his displeasure at their vice.

161. **careless.** It would be a poor compliment to the good clergyman to suppose that this word conveyed the notion of heedlessness or indifference. It rather means that he did not

choose just then in their misery to examine too closely into their characters. Their character was uncertain, their wretchedness was certain, and, bad or good, they needed relief.

162. **his pity**, etc. He gave from an impulse of compassion, whereas the charity that Goldsmith speaks of would be a regulated benevolence depending on the worthiness of the recipient. *Pity* is personified, and perhaps *careless* may be taken to qualify *pity*. Otherwise the construction would be similar to that in l. 148. Compare *Citizen of the World*, letter xxiii., "The wants and the merits of the petitioners are canvassed by the people; neither *passion* nor *pity* finds a place in the cool discussion; and charity is then only exerted when it has received the approbation of reason."

163. **pride**, the chief source of his pleasure.

164. **failings**, foibles, weaknesses. **leaned to virtue's side.** If he had any faults they sprang from excess of qualities which, if possessed in a moderate degree, would have been virtues; *e.g.* as related above he was exceedingly compassionate and benevolent towards the wretched, but that compassion was allowed to exercise itself too unrestrainedly, and degenerated into weakness, the outcome of which was indiscriminate charity.

165. **in his duty**, in the exercise of his clerical functions.

prompt, ready.

166. **he watched**, he vigilantly observed the behaviour of his flock, kept an attentive eye on them. **wept**, *sc.* in sorrow for their shortcomings.

felt for, sympathized with, or compassionated.

167. **as a bird**, etc., as a bird tries every loving device to encourage its brood to trust to their wings and attempt flight.

endearment, loving gesture or movement. The repeated short flights and returns of the parent bird when teaching its young the use of their wings will be familiar to most boys.

168. **new-fledged**, lately supplied with feathers enough to fly.

to the skies, to the air.

169. **art**, means. **dull**, sluggish, unresponsive. **dull delay** was the *delay* of those who were unmoved by the clergyman's appeals.

170. **allured**, endeavoured to attract by holding before their eyes the glorious nature of the reward.

brighter worlds, *sc.* than this world. The brighter worlds are Heaven. The plural is only poetical.

led the way, was himself an example of the good life which he admonished them to live. Compare Chaucer—

> "Cristes lore, and his apostles twelve,
> He taughte, and first he folwede it himselve."

The whole of Chaucer's description of the "poure persoun" should be read.

171. **beside the bed**, etc. By a death-bed. **parting life**, dying man.

172. **sorrow**, remorse for sins committed. **guilt**, not the fact but the feeling. *Guilt* is here the sense of guilt. **pain**, *sc.* of his fatal malady. **by turns**, alternately.

173. **reverend**, the title of those in holy orders. *Reverend* is here additionally emphatic, combining the usual title of a clergyman with the notion of special reverence or sanctity in this particular individual. Formerly an ordained clergyman was addressed as "Sir." So, in the *Merry Wives of Windsor*, we have Sir Hugh Evans, a Welsh parson. **at his control**, under his influence.

champion, warrior for the truth. The enemy against whom he fights is the devil.

174. **anguish**, *i.e.* mental anguish.

struggling, labouring in pain.

175. **raise**, sustain.

176. **faltering accents**, words uttered with difficulty on account of his weakness. **praise**, *sc.* of God.

177. **unaffected**, simple, sincere. **grace**, the expression of piety, pious and therefore dignified demeanour. As a contrast to the "unaffected grace" of Goldsmith's clergyman, Cowper's description of an affected parson may be read—

> "Forth comes the pocket-mirror. First we stroke
> An eyebrow, next compose a straggling lock;
> Then with an air most gracefully performed
> Fall back into our seat, extend an arm
> And lay it at its ease with gentle care
> With handkerchief in hand depending low."
> —*The Task, Timepiece.*

178. **adorned**, graced, dignified.

179. The truth uttered by him was doubly impressive because his earnest manner added weight to the words. **truth**, the teaching of the Gospel.

180. Those who came for the purpose of ridiculing the religious service were conscience struck and remained for the purpose

of worship. At the time when Goldsmith wrote, much infidelity prevailed in England, and religion was openly ridiculed. In the orgies of Medmenham Abbey the services of the church were parodied, the burlesque performance being attended with surroundings of the most scandalous character. In our own day, whatever amount of disbelief may exist, good taste prevents open scoffing.

181. **the service past**, divine service being over.

183. **endearing wile**, engaging artifice. The children used some playful device to make the clergyman notice them.

184. **plucked his gown.** This would be an instance of their *endearing wiles.* **to share**, with the object of sharing in.

185. **a parent's warmth**, love equal to that of a father for his children.

187. **to them**, etc. He loved them only, and his griefs were only for their misfortunes.

188. **but all**, etc. It would seem that the griefs were included in these serious thoughts, as the two cannot well be opposed to each other, the meaning being that though he grieved with their grief and sympathized in their feelings, yet he looked confidently to Heaven (had rest in, *i.e.* rested or relied on Heaven) for the solution and arrangement of all these troubles. The "rolling clouds" of l. 191 are the "griefs" mentioned, and the inexplicable dispensations of Providence, while by the eternal sunshine is typified the final explanation, and rectifying in another world of all that has seemed wrong and mysterious in this. It seems clear that by the clouds and the sunshine, the mystery of the existence of evil in this world, and the solution of all doubts in the next world are respectively signified.

189. **awful**, imposing, awe inspiring.

190. **swells**, displays its lofty proportions, erects itself: see note on *rose*, l. 65.

midway, half way up its height. The top of the cliff is above the storm, as the clergyman's anticipated heaven is above the clouds of obscurity that envelop this world. With part of this description, ll. 181-186, compare Cowper's description of the good clergyman—

> "He 'stablishes the strong, restores the weak,
> Reclaims the wanderer, binds the broken heart."

193. **beside**, near. This word must not be confounded with besides. *Beside* and *besides* are both used in the sense of except, in addition to, though *besides* is in this sense the more common. *Besides* cannot be used, as *beside* is in the text, to signify near or alongside of.

straggling, growing irregularly, untrimmed.

fence, an inclosure. The fence in this instance would probably be a very low bank of earth or turf with the furze bushes growing out of it. The Latin *defendo* in its first sense means to ward off, and our word *defend* had the same meaning in Shakespeare's time. In modern English the verb has been transferred from the danger which is to be kept off from a person to the person so protected.

skirts, borders.

way, public road. The schoolmaster's premises adjoined the main road.

194. **blossomed**, in full bloom. The use of the past participle implies that the process of blossoming is perfected, and the flowers developed.

furze or gorse, a prickly bush which grows in great quantities in some parts of Great Britain, especially Wales and Ireland. In some counties the ordinary enclosure consists of a bank built of turf and stones in which furze bushes are planted. In conditions favourable to its growth the furze thus planted becomes very thick and strong and forms an excellent fence.

unprofitably gay. The furze blossoms are of little use, but the young shoots of the plant are in some counties cut, and having been well pounded and bruised are used for fodder.

195. **there** is redundant, but emphasizes the locality specified in the preceding lines: see note to l. 139.

noisy mansion, the school-room. Goldsmith's schoolmaster probably allowed the boys to "learn their lessons out aloud," a common practice in schools of the class in the good old days.

skilled to rule, experienced in maintaining discipline. There is a little good-humoured sarcasm in this expression.

196. **village master**. It was long before the days of "board-schools," and the school was an effort of private enterprise. The school-master is supposed to have been Paddy Byrne, who kept a school at Lissoy which Goldsmith attended.

197. **severe**, a strict disciplinarian.

stern to view, stern of aspect. *View* may either be a noun, or an infinitive. The infinitive *to view* after the adjective would be like such phrases as "hard to bear," "deadly to hear and deadly to tell." This form of the infinitive is sometimes called the gerund.

198. **truant**, a wanderer, especially a boy who absents himself from school. The old verb for this, still provincially used in some parts of the kingdom, was *mich* or *miche*. The truant was called a *micher*.

199. **boding**, foreboding, prognosticating evil from the stern first appearance of the master.

tremblers, the boys, fearful of punishment.

to trace, to augur, or forebode.

200. **disaster**, bad luck, misfortune in the shape of a caning or flogging. *Disaster* meant originally unfavourable conjunction of stars, then generally bad luck.

morning face, his expression when he first came into the school-room. In the well known comparison of the world to a stage by Jaques in *As you like it*, the schoolboy has a shining *morning* face. In one of the essays of Elia (Christ's Hospital five and thirty years ago) we read that the headmaster had two wigs, both pedantic, but of different omen: the one serene, smiling, fresh-powdered, betokening a mild day (*i.e.* merciful treatment); the other, an old discoloured, unkempt, angry Caxon, denoting frequent and bloody execution. Woe to the school when he made his morning appearance in his *passy* or passionate wig. No comet expounded surer.

201. **full well**, right loudly.

counterfeited, pretended in order to please the master. The jokes of a great man are quickly apppreciated.

203. **circling round**, passed on from one boy to another.

204. **frowned**, looked angry.

206. **in fault**, the cause of his severity. This is a bad rhyme to 'aught' in the preceding line.

207. **the village** is put for its inhabitants. All the villagers expressed their admiration of his vast learning.

208. **'twas certain**, etc. The humour of these lines should be noticed. The introduction of this line by the words *'twas certain* marks the poet's pretended consciousness of the magnitude of the statement which he is making. Wonderful and incredible as it might seem, there was no mistake about the fact of his being able to write even, ay! more than that, even to cipher!!!

to cipher, work sums in arithmetic. This word used to be in common use especially in country schools. Now, instead of reading, writing, and ciphering, we use reading, writing, and arithmetic. In *Old Mortality* Scott makes the ploughman Cuddie Headrigg say—"There was never onything dune wi' hand but I learned gey readily, 'septing reading, writing and ciphering."

209. **lands he could measure**, he could find the area of any piece of land, and draw a map or sketch illustrative of the appearance of its surface. The schoolmaster's powers were

probably confined to the measurement. Qualified people who practise this art are called land surveyors.

tides presage, calculate the moveable feasts throughout the year, *e.g.* Whitsuntide. These depend on Easter, the time of which has first to be calculated. The four judicial *terms* of the year as opposed to vacation are Hilary, Easter, Trinity, and Michaelmas. These are fixed and require no calculation, but the presaging may mean the knowledge of the dates and limits of these terms. Another explanation of *tides* is the time of high and low water.

210. **even.** This word would more properly be placed before "gauge." **the story ran**, it was currently reported.

gauge means to measure the contents of vessels with a measuring rod. An excise officer who does this is sometimes called a *gauger*.

211. **the parson**, *i.e.* the clergyman, who might naturally be supposed to be the best judge in the parish. If therefore "the parson" confessed the schoolmaster's skill, others would scarcely dispute it. The word *parson* was formerly in common use to signify a priest or clergyman. Now, unless among uneducated rustics, it is scarcely used without a shade of contempt or ridicule, as when in a sketch in *Punch*, one rider calls to another to come along without heeding a third who has fallen, as "it's only the parson." *Parson* is from *persona ecclesiæ*, the last word being omitted for brevity by a very common practice, *e.g. mobile vulgus* became *mobile*, and that has been cut down into *mob*.

212. **e'en though vanquished.** Either *e'en* or *though* is redundant. It should be *e'en vanquished*, or *though vanquished*. As the line stands we have *though* qualifying *vanquished*, which is fully intelligible, but in addition we have *e'en* which must be supposed to qualify *though* or *though vanquished*.

still, in spite of his having been vanquished.

213. **learned length.** The schoolmaster used the longest words he could where short and simple words would have done as well or better, so as to convey an idea of his great learning. An imitation of the learned diction of Irish schoolmasters is given by Thackeray in the Lyra Hybernica of the Molloney of Kilballymolloney.

214. **gazing rustics.** *Gazing* is stupidly staring. *Gaping* is often used to convey the same idea.

215. **still they gazed**, etc. The longer they gazed, the more they wondered.

216. **small.** This is not an epithet of the schoolmaster's head in particular, but of heads generally, meaning one human head, small as human heads are.

carry, contain.

217. **very.** There is a misuse of this word among natives of India which should be guarded against. Natives often use *very* where Englishmen use *same*, *i.e.* to identify times, persons, or places without any particular emphasis. As in the following:—"I came to the school three years ago, and my cousin came at the *very* time." Here general identity of time but not minutely exact identity is intended to be conveyed, and the proper word is *same*. In the following, however, *very* is correct, as exact identity of time is meant—"I came up at the *very* moment when he fell from his horse.

218. **triumphed,** distinguished himself in argument, and by displaying his learning.

220. **sign-post,** more often called a "signboard," a board fastened to a post in front of the village inn to intimate that refreshments could be procured there.

caught, attracted.

221. **nut-brown draughts,** draughts of ale. Pronounce like *drafts*, the guttural *gh* being sounded like *f*. The following from Professor Meiklejohn's *English Language* is well worth quoting:—"Our old English or Saxon scribes wrote—not light, might, and night, but liht, miht, and niht. When, however, they found that the Norman-French gentlemen would not sound the *h*, and say licht, etc., they redoubled the guttural, strengthened the *h* with a hard *g*, and again presented the dose to the Norman. But, if the Norman could not sound the *h* alone, still less could he sound the double guttural; and he very coolly let both alone—ignored both. . . . So it came to pass that we have the symbol *gh* in more than seventy of our words, and that in most of these we do not sound it at all."

inspired, cheered or stimulated.

222. **greybeard mirth,** cheerful old men.

smiling toil, smiling labourers. They refreshed themselves with a pint of ale at the public house after their labours were over. In this way Mr. Peggotty in *David Copperfield* is represented as taking a spell, *i.e.* spending a little while at the "Willing Mind," a public-house so called. In *Great Expectations* Joe Gargery speaking of his evening visit to the "Bargemen" (the name of a public house), expresses his opinion, "wot a pipe and a pint of beer do give refreshment to the working man, and do not over stimulate." Goldsmith looks on the practice of visiting the public house for a moderate draught of beer after the day's labour with liberal indulgence: see ll. 241-2.

223. **statesmen,** politicians.

profound, deep, simulating wisdom. This line is, of course, playfully satirical.

224. **news much older**, etc. The news was stale, but the ale was new, just the reverse of what ought to be the case. The following passage from Washington Irving's *Sketch Book* illustrates the influence which Goldsmith's writings exercised over so many of his readers, and especially over the "American Goldsmith" as he has been called. "He used to console himself, when driven from home, by frequenting a kind of perpetual club of the sages, philosophers, and other idle personages of the village; which held its sessions on a bench before a small inn. . . . It would have been worth any statesman's money to have heard the profound discussions that sometimes took place, when by chance an old newspaper fell into their hands from some passing traveller. How solemnly they would listen to the contents, as drawled out by Derrick van Bummel, the schoolmaster, a dapper little man, who was not to be daunted by the most gigantic word in the dictionary; and how sagely they would deliberate upon public events some months after they had taken place."—*Rip Van Winkle.*

225. **imagination fondly stoops.** He loves to recall the picture of the familiar inn and its parlour. *Stoops* is perhaps used because he has to descend to the details of the inn, which is inferior in accommodation to what in after years he became accustomed to.

226. **parlour splendours**, the magnificent decorations of the inn parlour. The parlour in a small public-house is a room not generally used by the common frequenters of the place, whose boots would soil the "nicely sanded floors." Visitors of a more pretentious class are usually shown into the parlour. Sand is the usual covering of such a room, as it receives and absorbs spilt beer or other impurities, and the room is consequently easily cleaned.

228. The use of the lively *clicked* instead of the tame *stood* makes the difference between poetry and prose.

229. **a double debt**, a twofold service.

231. **use.** It is not easy to say of what *use* the pictures would be, as distinguished from ornament. The word is probably introduced only for the rhyme's sake, unless as is sometimes the case the top of the picture was made to support clay pipes.

232. **twelve good rules**, moral rules said to have been drawn up by Charles I.

the royal game of goose, a game played by two persons with dice on a board divided into compartments. At every fourth and fifth compartment a goose was painted, and if the counter of a

player fell on the goose he might move forward twice as many squares as the number thrown.

233. **except when winter chilled the day**, etc. In the summer, and as long as they could do without a fire, the grate was filled with plants of different kinds by way of ornament. In the present day, gaily coloured and fantastically cut strips of paper are used for the same purpose.

234. **gay** qualifies *hearth*.

aspen, a tree whose branches quiver at the slightest breeze. Scott in *Marmion* uses the trembling shade of the aspen as an emblem of variability.

fennel, a dark green herb, used for decoration and to make sauce for salmon and other fish.

235. **wisely kept for show**. The cups were not used lest they might be still further damaged.

wisely, prudently.

236. **ranged o'er the chimney**, *i.e.* by way of ornament, as old china is used. In a letter to his brother Henry we have an earlier version of the above :—

> "The sanded floor that grits beneath the tread,
> The humid wall with paltry pictures spread;
> The game of goose was there exposed to view
> And the twelve rules the royal martyr drew;
> The seasons, framed with listing, found a place,
> And Prussia's monarch showed his lamp-black face.
> The morn was cold; he views with keen desire
> A rusty grate unconscious of a fire;
> An unpaid reckoning on the frieze was scored,
> And five cracked teacups dressed the chimney board."

The "seasons" and "Prussia's monarch" mean, of course, pictures of the seasons and of the king of Prussia. We have also the same with some slight variations in the *Citizen of the World*, letter xxx.

237. **vain transitory splendours**, *sc.* the pictures, the broken teacups, etc. His admiration for the parlour splendours is of course written with good-natured irony.

238. **reprieve** properly means to delay the execution of a sentence. Here perhaps it is almost equivalent to *save*.

tottering is either used proleptically in the literal sense of crumbling or shaking before its fall, or it may mean "decaying," *i.e.* losing its custom and importance.

239. **obscure it sinks**. *Obscure* seems to represent the end or destiny of its downward journey. It sinks into obscurity.

more, ever again.

240. **importance**. This alludes to the tendency of good ale to make a man swagger and brag. We recognize this tendency in one of our expressions for getting intoxicated, when we say of a person who has drunk too much that he begins to talk about his friends.

241. **repair**, see *Traveller*, l. 15.

242. **to sweet oblivion**, etc., to forget his cares under the influence of liquor. Not necessarily to get drunk. See l. 222.

243. **the barber's tale**. It is scarcely necessary to tell Indian boys, especially if they have read E.H.A.'s essays, that "Tom the barber" is usually the greatest gossip in the neighbourhood. While he is operating, he endeavours to relieve the tedium of the time to his patrons by recounting all the latest news. He gets occasional corrections or additions as he goes his rounds, and in this way becomes a walking compendium of all the news in the place. The barber in Goldsmith's time and country may have had his customers visit *him* instead of his going round the village, but the results would be the same.

244. **prevail**, be frequently heard, be current.

245. **dusky brow**, forehead grimed with smoke and sweat. The smith with his "ponderous strength" and "dusky brow" is a favourite figure with poets and novelists. Washington Irving's description of the smiths watching the stage-coach pass (art. *Stage Coach* in the *Sketch Book*) is perhaps written with a recollection of these two lines; and Longfellow's village blacksmith has "large and sinewy hands," and "his brow is wet with honest sweat."

246. **relax**, rest, slacken. **ponderous**, weighty, mighty, capable of raising heavy weights, and of striking a heavy blow.

248. **careful to see**, etc., careful that the customers of the inn were all supplied with drink. This he would of course be for his own pocket's sake.

mantling, spreading in froth over the surface of the beer. When beer is poured out in a cup and the top is well covered with froth, it is said to have a *head* to it.

bliss, the ale which causes the bliss or happiness. *Bliss* is a very favourite word of the poet's. See *Traveller*, ll. 58, 62, 82, 226, etc.

249. **coy**, quiet, shy, bashful, from Lat. *quietus*.

half willing to be pressed, *i.e.* she feigned reluctance because she wished to be solicited again—

> "First she would, and then she wouldn't,
> Then she laughed and said she couldn't."

So Tennyson, *Miller's Daughter*—

> "And so it was—half-sly, half-shy,
> You would, and would not, little one!"

to be pressed, to be repeatedly asked to "taste a little drop," i.e. to kiss the cup. She was asked out of politeness to put her lips to the cup, under the civil or chivalrous pretext that the ale would be all the sweeter for it—

> "O kiss the cup and pledge me, dear,
> No time our hearts can sever,
> Life's wine grows old, and lips turn cold,
> But love shall live for ever."
>
> —*Song by Hugh Conway.*

Compare also "Young Lochinvar" in *Marmion*, canto v.—

> "The bride kissed the goblet, the knight took it up,
> He quaffed off the wine, and he threw down the cup."

Press occurs in the *Traveller*, l. 21, in the sense of solicit, or ask repeatedly; in the *Hermit* the word means caress, or embrace—

> "The wondering fair one turned to chide,
> 'Twas Edwin's self that pressed."

There seems little doubt that in the present passage "pressed" means solicited to drink a little. The girl was of course engaged in carrying round the ale to her master's customers.

250. **to pass it to the rest.** Instead of having each his glass or pewter measure, a large pot of ale appears to have been passed round from one to the other. In the ruder parts of the country this is perhaps still done, but it must not be supposed that the custom is very common among civilized people. The more usual feeling as to drinking from the same vessel as another man is that which prompted the disguised Marquis of Montrose in Scott's *Legend of Montrose*. "Lord Menteith applied himself to the spigot, drank without ceremony, and then handed the stoup to Anderson, who followed his master's example, but not until he had flung out the drop of ale which remained, and slightly rinsed the wooden cup." On being remonstrated with for his fastidiousness, he says, "I was bred in France, where nobody drinks after another out of the same cup, unless it be after a young lady."

251. **yes! let**, etc., although the rich may deride, etc.

253. **congenial**, adapted, suitable by nature.

254. **native**, natural. **gloss**, artificial varnish or refinement.

255. **spontaneous joys**, object to *adopts*. **has its play**, is unrestricted.

256. **first-born**, natural, congenital or born with the man who feels them. These are natural as opposed to artificial pleasures.

257. **frolic**, play. **vacant**, undisturbed by care. Goldsmith commonly uses this word without any suggestion of emptiness or thoughtlessness of mind, in which sense it is generally used in our own time. In the *Citizen of the World* we have the following passage:—"When the fatigues of the day were over, both would sit down contentedly by their fireside and enjoy the frugal meal with *vacant* festivity," *i.e.* with festivity uninterrupted by anxiety. In ordinary English a vacant look, a vacant expression means much the same as a foolish or idiotic look. See l. 122.

258. **unenvied**, *sc.* by the rich and refined who appreciate pleasures of a more artificial character. **unconfined**, unrestrained by the simple people who enjoy them. The rhythm of this line suggests *Hamlet*, i. 5, 'unhousel'd disappointed, unanel'd.'

259. **pomp**, perhaps procession, but it seems doubtful whether processions of any kind are common enough to be meant. They are certainly not among the ordinary amusements of rich English people. **long** may refer to duration of time, and *long pomp* may be a magnificent entertainment kept up to a late hour. **masquerade**, a fancy-dress ball, in which the dancers assume the dress of historical or national characters, *e.g.* Henry VIII., a Welsh peasant girl, etc.

260. **with all the freaks**, etc., dressed in all the various ways which the caprice of rich people can devise.

261. **trifiers**, idlers.

262. **the toiling pleasure sickens unto pain.** The following quotation from Burke illustrates the meaning of this line:—"Some charitable dole is wanting to these, our often very unhappy brethren (*i.e.* the rich), to fill the gloomy void that reigns in minds which have nothing on earth to hope or fear; something to relieve in the killing languor and overlaboured lassitude of those who have nothing to do; something to excite an appetite to existence in the palled satiety which attends on all pleasures which may be bought, where nature is not left to her own process, where even desire is anticipated, and therefore fruition defeated by meditated schemes and contrivances of delight; and no interval, no obstacle, is interposed between the wish and its accomplishment."

263. **decoy**, to allure. *Decoy* is from *de*, and *coy* (see l. 249), originally meaning to make quiet, soothe down, and so encourage. A decoy duck is a bird used to encourage or ensnare other wild fowl to come within shot.

264. distrusting, feeling misgivings.

265. survey, behold. This word usually means to inspect, observe carefully, but here it conveys the simple idea of seeing.

266. the poor's, the poor man's. This use of the adjective in the possessive is, to say the least, unusual, and not particularly musical.

267. 'tis yours, 'tis your business or duty.

how wide, etc., how greatly a splendid land differs from a happy land. This may be illustrated by the glorious successes of the French in the reign of Louis XIV., and the wretched condition of the people at the same time. Goldsmith, however, seems to be of opinion that great prosperity among the wealthier classes is inconsistent with happiness among the poor. It has, however, been clearly proved that the condition of the lower classes has for centuries been steadily improving, their comforts advancing proportionately with the increased wealth of the higher classes.

269. swells, the sea is described as raising itself proudly into billows through consciousness of its rich burden, unless we consider that *swells* represents the displacement and consequent elevation of water by the immense weight of the cargoes. This last, however, would be an extravagant idea, and the use of *proud* qualifying *swells* seems to point to the other interpretation.

proud, adverb for *proudly*. Any adjective may be used adverbially in this way in poetry. This is owing to the fact that adverbs in old English were formed from the adjective by adding *e*. When the *e* fell off, the adverbial and adjective forms were the same. In prose also certain words have the same form for adjective and adverb, as, to run *hard*, to walk *fast*, etc. "Fair and true he struck the Norman on the visor," *Ivanhoe*. Here *fair* and *true* are both adverbs.

freighted is used in the sense of placed on board as freight. More commonly the ship is said to be freighted with ore or other cargo. The cargo or what is on board is said to be "freighting." "The fraughting (*i.e.* freighting) souls within her," *Tempest*, i. 2.

270. shouting Folly, etc. Foolish persons hail them with shouts. These people are said to be foolish because they mistake the source of happiness.

271. hoards, etc., riches beyond the dreams of avarice.

272. rich men flock, etc., rich men crowd from all quarters to this great mart, presumably to find an advantageous means of outlay for their capital.

273. wealth is but a name, etc. This so-called wealth does not give us any additional and real blessings, while we lose what

is mentioned below, such as the cottages and with them of course their occupants, and our needful products, which are carried to other countries in exchange for the luxuries we derive thence.

276. **takes up a place,** occupies land which supported many poor.

277. **space for his lake,** etc. The construction here is elliptical. Supply before *space* some such expression as "He must have," or "There must be." This seems better than making *space* the accusative after *takes up*. The lake, park, stables and kennels take up space, *i.e.* occupy space. The *man* can scarcely be said to do so, though in l. 276 he is said to take up space, *i.e.* to appropriate a space. The omission of the article, however, makes a difference. It may be remarked that the care of the lake, park, carriages, horses, dogs, etc., would employ a large number of people, and keep them probably in greater comfort than the cottagers who lived in their own cabins and cultivated their own potato patches.

279. **silken sloth,** the luxury of silk garments. The robe in question may be a dressing gown, or a "coat of Tyrian bloom, and blue silk breeches," such as Goldsmith himself delighted in.

280. **has robbed,** etc., the value of half the neighbouring crops has been paid for the silk garment.

281. **solitary spots,** spots of ground formerly occupied by cottages which have now disappeared. These spots would appear solitary only to those who had been formerly acquainted with the neighbourhood.

282. **indignant,** indignantly. See note on *proud* (l. 269).

green, land, neighbourhood generally. The green, commonly used to signify the space in front of a village, here means the surface of the country.

283. **around the world.** See l. 273, and note.

284. **for,** in exchange for.

285. **pleasure,** *sc.* and *not* for utility.

286. **barren,** unproductive.

feebly waits, etc., helplessly awaits its ruin.

287. **plain,** simply dressed. From a desire to avoid offensive expressions we use this word also in the sense of ugly, or the opposite of good looking. Instead of speaking of ugly features, we prefer to say *plain* or *homely* features.

288. **secure to please,** certain of pleasing, having full confidence in her unaided natural charms.

while, as long as.

confirms her reign, strengthens or maintains her pre-eminence in beauty.

289. **slights**, neglects.

borrowed, artificial.

dress is emphatic, meaning ornamental dress.

290. **nor shares**, etc., and is not indebted to artificial means for the triumph which her eyes (*i.e.* her beautiful features generally) secure her.

291. **charms**, natural charms.

292. **fail**, cease to come.

293. **solicitous to bless**, still anxious to make a favourable impression. The appearance of a beautiful woman is pleasing and he therefore uses the word *bless*, *i.e.* gratify.

294. **in all the glaring impotence of dress**, with all the showy but ineffective aid of dress. The grandeur of her attire cannot make up for the absence of youthful charms.

295. **thus** is correlative to *as* in l. 287. **thus fares**, such is the case with. For *fare* see note to l. 51.

by luxury betrayed, which has fallen a prey to luxury.

the land is *any* land.

296. **in nature's simplest charms**, etc. At first the inhabitants live a life of rustic simplicity.

297. **verging to decline**, tending towards decay, *i.e.* when it has reached the culminating point of its prosperity, and its glory is on the decrease rather than the increase. Goldsmith means that extreme civilization and culture tend to weaken the strength that a nation possessed in a more barbarous condition. A somewhat similar sentiment is expressed in Hawthorne's *Transformation*, vol. ii. cap. xvi., "There is reason to suspect that a people are waning to decay and ruin the moment that their life becomes fascinating either in the poet's imagination or the painter's eye." Compare l. 389.

298. **its vistas strike**, its avenues attract admiration.

palaces. See *Traveller*, l. 179.

300. **leads his humble band.** He and his family are obliged to emigrate.

302. It is a garden inasmuch as it is highly cultivated in an ornamental manner by the rich owner. That it is a grave is not so easy to show, for by the poet's own statement the cottagers emigrate and do not stay to starve. It is, however, the site of the ruin, from Goldsmith's point of view, of the cottager's hopes, and in this sense perhaps he speaks of it as a grave.

304. **to 'scape**, to escape. In many words beginning with *e*, the *e* is sometimes dropped in poetry for the sake of the rhythm, conf. note to ll. 185-90, *'stablishes* for *establishes*. This *e*

was originally prefixed because it made the word easier to pronounce, and this fact is illustrated by the pronunciation of certain English words by natives of India, especially the Goanese. *Stew* becomes *ishstew*, *steak* becomes *ishsteak*, *beefishsteak*, etc. In *escutcheon*, *esquire*, the root is *scutum*, and the *e* was added, as in *establish*. When it is desirable to do so for rhythm, or for shortness of pronunciation the *e* is dropped. The general way of shortening the pronunciation when one vowel at the beginning of a word succeeds another at the end of the preceding is by synalœpha, *i.e.* the elision of the *final* vowel before the initiatory one, *e.g.* Pope, *Satires and Epistles*, v. 54—

> "End all dispute; and fix the year precise
> When British bards begin t' immortalize."

Here the *o* in "to" is cut off before the *i* in "immortalize." For a well-known example of *'scape* see Othello i. 3.—

> "Of hair-breadth 'scapes i' the imminent deadly breach."

304. **contiguous**, neighbouring.

305. **commons**. A common is land unappropriated, and not fenced off, sometimes the common property of all in the parish, where poor people turn out asses, sheep, etc., to graze. Sometimes the *common* is the common property of a number of neighbouring landholders, and, after it has remained unenclosed for many years, a division is made, and the portions appropriated to each are fenced off. The poor people who have previously been permitted to use the ground are thenceforward excluded.

strayed, having strayed, agreeing with "he" in l. 306. So Milton, *Paradise Lost*, iii. 544, speaks of—"A scout through dark and desert ways with peril gone," *i.e.* having gone.

306. **scanty blade**, thinly growing grass. In some parts of the country the young shoots of furze are browsed on, common land being often thickly covered with this plant.

307. **sons of wealth**, rich men, see note to l. 305.

308. **bare-worn**, eaten bare by the constant grazing of the cottagers' animals.

309. **sped** for *having sped*, as *strayed* in l. 305.

310. **to see**, the sight of.

311. **baneful arts**, the sickly trades of l. 316. *Baneful*, destructive, is from O. E. *bana*, a slayer.

312. **pamper**, feed luxuriously, gratify, or minister in any way to luxury; said to be from *pampinus*, a vine leaf, the meaning being, to train into luxuriant growth, then to glut or overfeed.

314. **his** should be *their*, as it refers to sons of pleasure rather than to the "he" of l. 310.

315. **brocade**, embroidered silk.

316. **artist**, mechanic, craftsman. In our day *artist* generally means one who cultivates the fine arts, especially painting. The *artist* is here a weaver.

sickly, injurious to the health, as many necessary occupations are.

317. **long-drawn pomps** apparently means processions on a large scale, but see note on l. 259.

318. **gibbet**, a gallows. Formerly gibbets were erected on public roads, and the skeleton of those who had been hanged were allowed to swing in chains.

glooms, stands gloomy or dismal.

319. **dome**, mansion.

where pleasure, etc. This alludes to balls, evening parties, etc., which are continued to a late hour.

320. **deck'd**, decorated for the reception of guests.

321. **tumultuous grandeur**, a thronging crowd of grand carriages, etc. The French termination *eur*, Lat. *or*, usually becomes *our* in English, as in *clamour*, *ardour*. In *grandeur* the ending resumes its French form.

blazing, brilliantly lighted.

square, a rectangular enclosure with houses on every side, and usually a garden in the middle.

322. **chariots** is used here generally for carriages. The word is commonly restricted to carriages used anciently in war, but sometimes also signifies a particular form of modern vehicle.

clash does not mean that the carriages collide, but is used in the sense of rattle or clatter.

torches were used before the invention of gas. They were not fixed always in one spot, but sometimes carried before carriages by people called link-boys.

323. **sure** is an adverb, surely. **scenes**, objective after *annoy*.

324. **universal**, generally diffused.

325. **are these thy serious thoughts?** Do you really suppose so?

329. **might adorn**, may have adorned. This continues the expression of possibility or contingency indicated by "perhaps" in l. 327.

330. **sweet as the primrose peeps beneath the thorn.** Mr. Black in the *English Men of Letters* series says—"Goldsmith wrote in a pre-Wordsworthian age, when, even in the realms of poetry, a primrose was not much more than a primrose; but it is doubtful, whether either before, during, or since Wordsworth's

time the sentiment that the imagination can infuse into the common and familiar things around us ever received more happy expression than in (this) well-known line."

335. **idly**, in mere thoughtlessness.

ambitious of the town, desirous of a town life.

336. **wheel**, spinning wheel.

With the above passage compare the following from *Citizen of the World*, cxvii.—"These poor shivering females have once seen happier days, and been flattered into beauty (a belief in their beauty?). They have been prostituted to the gay luxurious villain, and are now turned out to meet the severity of winter. Perhaps, now lying at the doors of their betrayers, they sue to wretches whose hearts are insensible, or debauchees who may curse, but will not relieve them." The picture of the houseless female is introduced as a contrast to the luxury and dissipation which Goldsmith has described in ll. 319-22. Everything is so brilliant and beautiful that the stranger fancies it a kind of happy fairy land till his attention is called to "the frail form fainting at the door."

country brown. Brown or russet, being a plain colour opposed to gaiety, is the usual colour of country garments in poetry.

"If pall and vair no more I wear,
Nor thou the crimson sheen,
As warm, we'll say, is the russet gray,
As gay the forest green."
—*Lady of the Lake*, canto iv., "Ballad of Alice Brand."

337. **loveliest train.** Both sexes had emigrated, but the expressions "loveliest train" and "fair tribes" seem to refer to the females only. Goldsmith had in his mind the idea of the girl described in ll. 326-36, and this, when he refers to the emigration of the villagers, suggests the possible sufferings of the girls more vividly than those of the stronger sex. All are referred to, but the general misery is illustrated by that of the females.

338. **participate her pain**, share her sufferings.

339. **led**, urged, influenced by.

340. **they ask a little bread.** The possibility of the Auburn villagers sharing the misery of the unfortunate girl, and begging their bread in the streets (of England) is only presented to us to be denied, the poet's object being to heighten the idea of an experience which we are invited to consider as being still more dreadful, that of emigrants in the woods of America.

342. **half the convex world**, half the world's circumference.

intrudes, intervenes between them and their home.

343. **through torrid tracts.** The central and southern portions of Georgia are very hot.

344. **Altama** or Altamaha is a river in Georgia formed by the confluence of the Oconee and Ocmulgee.

to their woe, in response to or in harmony with their woe.

345. **charmed before.** The position and emphasis of *before* make this line read as if there were something that charmed *now* also, in their altered surroundings. This, however, is not intended. The description of the foreign land is one of unrelieved horrors.

347. **downward**, perpendicular, vertical.

348. **day**, brilliancy, glare.

349. **matted**, closely twisted, tangled.

birds forget to sing, tropical birds, though brilliant in plumage, are usually proportionately without the power of singing.

350. **drowsy**, because the bats sleep during the day.

cling, hold on to the sides of caves and branches. Most Indian boys have seen the "flying foxes," as they are called, holding on to the boughs of trees. This species, however, is frugivorous, while all bats, except the Asiatic, are carnivorous or insectivorous.

351. **poisonous fields.** In Georgia, near the coast, there is much malarious fever.

rank, exuberant, coarse.

352. **gathers death around**, collects venom from the herbs which supply it. It is said that, where the scorpion cannot get the particular herb which supplies it with venom, the sting loses much of its power.

354. **the rattling terrors**, etc., the terrible rattlesnake. This snake has a series of horny joints at the end of his tail which make a rattling noise. It is exceedingly deadly, but scarcely as dangerous as the Indian "cobra."

355. **crouching tigers.** Goldsmith may have meant the jaguar, which is sometimes called the American tiger. In the *Citizen of the World*, however, Lien Chi is represented as writing as follows about Canada:—"Here they had reigned for ages without rivals in dominion, and knew no enemies but the prowling bear or insidious tiger," which reads, it must be confessed, as if the writer believed that tigers were among the wild animals of Canada.

356. **savage men** as well as *tigers* is nominative before *wait*. The savage men are the Cherokee Indians. It should be remembered that the red men of America were called Indians by the

early discoverers, who believed that the continent they had found was part of India.

murderous. The horrible cruelty and treachery of the American Indians was much talked of about the time when Goldsmith wrote. Burke refers to the same subject in his *Revolution in France*—"A procession of American savages . . . after some of their murders called victories," etc., p. 79 (Clar. Press Ed.). Dr. Bird's and Fenimore Cooper's tales of "Indian devilry" were favourite reading some years ago. Georgia, the particular portion of America which Goldsmith is describing was ceded to Britain in 1729. A colony was settled there by General Oglethorpe. The two brothers, John and Charles Wesley, visited it in 1736.

357. A **tornado** is what in India is called a cyclone, and in the West Indies a hurricane.

358. **ravaged**, devastated.

mingling, etc., whirling trees, roofs of houses, etc., into the air. In the *Tempest*, "The sea mounting to the welkin's cheek" refers to the height of the waves (*Tempest*, i. 2). The notion of earth and sky mingling in a storm is used also by Virgil and Milton.

landscape. The suffix *scape* is from the old English *scipe*, shape or form. A commoner form of the same termination is *ship*, as in worship, fellowship.

359. **former scene**, scene formerly known to the emigrants.

360. **the grassy-vested green.** The green is so called from the fact of its being covered with grass; and at first sight grassy-vested seems a very superfluous epithet, as it would not be green, if *not* grassy; but the word *green* came to be used for the common playing ground of a village without any idea of colour or grass being necessarily suggested. It might be quite bare, but would still be known as the "green."

361. **covert**, shelter.

warbling grove. *Grove* is put by metonymy for the birds in it.

362. **that only sheltered**, etc., that sheltered no other thefts than those of harmless love. Thefts may mean secret meetings, or more likely stolen kisses.

363. **parting day**, day of parting. In Gray's line—

"The curfew tolls the knell of parting day,"

parting is a participle used adjectively with "day." In the text *parting* is a gerund or verbal noun, used also as an adjective to "day," but only as almost any noun can be so used, *e.g. house*

affairs, home lessons, school board, etc., where *house, home*, and *school* are used as adjectives. The gerund adjectively used is very common in compounds, as *riding-school, walking-stick, fishing-rod, church-going bell.* In neither of these, of course, is the form in *ing* a participle, but the gerund or verbal noun used adjectively. In *church-going people* the form is participial, for people *do* go to church, but bells do not go to church, so that a *church-going bell* means a bell for, or of going to church, *i.e.* which rings when people are going to church.

363. **gloomed**, darkened, saddened.

366. **bowers**, a poetical word for their homes.

looked their last, looked their last look, the cognate accusative being suppressed.

368. **main**, ocean. *Main* is from O. E. *magen*, strength. Compare Lat. *magnus*, Gr. *μέγας*. The main (ocean) is the chief or great ocean, like the Sanskrit *mahasagur*, the root in this last being also connected with the above words, and with the English *may*, to be able.

369. **shuddering to face**, trembling at the idea of encountering, fearing to face.

370. **returned**, etc., kept coming back for one more last look, they could not tear themselves away. Cf. hung, *i.e.* clung or lingered round the bowers, l. 366.

371. **prepared**, past indicative.

372. **new found**, (comparatively) recently discovered.

wept for others' woe, he was more concerned for his friends and family than for himself.

373. **in conscious virtue brave**, brave through the consciousness of virtue.

he only wished, etc. He was personally indifferent as to where he was placed in this world, as his thoughts were fixed upon the next.

375. **lovelier in her tears.**

> "And love is loveliest when embalmed in tears."
> —*Lady of the Lake*, iv. 1.

Her distress increased the charm of her beauty.

376. **helpless years**, old age.

377. **neglectful of her charms**, her distress was so great that all minor feelings, vanity, coquetry, etc., were stifled by it. The poet may mean also that in her distress she neglected all personal adornment.

378. **and left**, etc. She did not perhaps leave her lover per-

manently, for we must suppose that he emigrated too, but her sense of duty led her to stay by her father in his trouble.

379. **spoke**, gave utterance to. In l. 122 we have the same word in the sense of indicated.

380. **rose.** This word seems to have no special propriety here, being introduced to rhyme with "woes." Had *whence* been used instead of *where*, the meaning of *rose* would have been more evident. Compare *Traveller*, l. 57, sorrows fall.

381. **thoughtless**, too young to understand the misery of their condition.

382. **doubly dear**, made still dearer by sorrow.

383. **lend relief**, comfort and soothe his wife.

384. **silent manliness of grief** is put for silent grief of manhood.

385. **"O luxury; thou cursed by heaven's decree."** It is not easy to reconcile this with the following passages from the *Citizen of the World*, letter xi.—"Those philosophers who declaim against luxury have but little understood its benefits; they seem insensible that to luxury we owe not only the greatest part of our knowledge, but even of our virtues."

(*b*) "Luxury, as it increases our wants, increases our capacity for happiness." Compare *Traveller*, ll. 213-14.

(*c*) "Whatever we may talk against it, luxury adds the spur to curiosity, and gives us a desire of becoming more wise."

(*d*) "In whatever light, therefore, we consider luxury. . . . we shall have reason to stand up in its defence." Read the whole letter.

386. **how ill exchanged**, etc., how unprofitable it is to give up things like these for luxury. What the *things* are is not very clearly expressed. At first glance it looks as if the miseries attending emigration which have been detailed above were ill exchanged for luxury. This, however, cannot be meant. The *things* are apparently the cot, the filial and conjugal love, and the other blessings of the village life.

potions, draughts. The effects of luxury are compared to those of intoxicating drinks, which though pleasant in their first effect are eventually destructive.

insidious, treacherous, secretly efficacious.

diffuse is used to keep up the metaphor, as we say that the fumes of liquor are diffused through the brain. With this couplet compare Pope, *Essay on Man*, ii. 238—

"In folly's cup still laughs the bubble joy."

389. **to sickly greatness grown.** The kingdoms are represented

as being increased to an unnatural size, like a body swollen to unwholesome dimensions. Compare *Traveller*, ll. 143-4.

390. **florid** usually means bright or high coloured. Here Goldsmith seems to have in his mind the bright colour or flush in the face, which is often a bad sign.

not their own, unnatural.

391. **at every draught,** *sc.* of the potion of luxury.

392. **bloated,** unhealthily swollen or puffed.

rank, excessive, or, perhaps, coarse.

unwieldy woe. To understand this expression, *mass* must be taken with it. The mass of unwieldy woe is the kingdom wofully or disastrously unmanageable through its excessive overgrowth.

393. **sapped,** undermined.

396. **business.** Professor Earle (*Philology of the English Tongue*) considers that *ness* in this word is not the formative affix, as in goodness, wickedness, etc., but that the whole word *business* is nothing but the French *besogne*, or, as it was in early times written in the plural, *besoignes*. The ordinary termination of abstract nouns, *ness*, is not improbably, according to the same writer, the same word as *naze*, or *ness*, signifying cape, or headland, as in Caithness, Dungeness, etc. He adds, "It is hardly possible to imagine a bolder figure, or one more apt to convey the idea of abstraction, than that which presents the concrete as elongated to a tapering point."

397. **methinks,** it seems to me. This word is from *thinkan*, to seem, found only in the third person, *me* being the dative after it.

pondering, reflectively. This word, though a participle in form, has here an adverbial force and modifies *stand*.

399. **down.** The sea being lower than the land, he speaks of the emigrants as moving down to the sea coast. *Down* expresses motion after the verb "move," being equal to downward, which is repeated in l. 401.

anchoring seems to mean lying at anchor. The more usual expression for this is *anchored*. *Anchoring* usually means the act of "coming to an anchor," *i.e.* *mooring*, not the state of being anchored or moored.

400. **idly,** because, the ship being anchored, the sails have no effect upon her.

flaps, flutters or shakes in the wind with a loud noise. The sails are let fall from the upper yards in preparation for weighing anchor, but hang loose until the ship starts.

402. **pass from the shore and darken all the strand.** Unless

Goldsmith meant to draw a distinction between shore and strand, understanding by the former a division of land farther from the sea than the latter, we must invert the order of these clauses to get at the sense, for the people possessing the virtues enumerated darkened the shore or strand necessarily before they passed from or left it. The only other possible explanation would be that the departure of the virtues darkened or obscured the land, which, deprived of them, became gloomy and wretched. They passed from the shore, and by so doing left the land gloomy. The line is perhaps a reminiscence of Dryden, *Abs. and Achit.*,

"Covering the beach and blackening all the strand."

403. **contented toil**, contentment with a laborious lot in life.

408. **still first to fly where sensual joys invade.** The meaning of course is not "to fly where sensual joys invade," *i.e.* fly to the place where, etc., but "where or whenever sensual joys invade," poetry is the first to fly from that place.

410. **catch**, touch.

strike for, endeavour after, perhaps from the notion of striking the lyre, *i.e.* writing poetry. It may, however, mean "strike a blow for," *i.e.* do one's best to gain. In the *Citizen of the World*, letter xl., he combats the opinion that poetry in England is on the decline.

411. **nymph.** Poetry has previously been personified as a maid in l. 407.

412. **my solitary pride**, not, my only source of pride, but, my source of pride when I am alone. Poetry of which, for some reason, he represents himself as being ashamed in crowds, is a source of pride to him when alone. Writing poetry was not a profitable occupation in his day, and he found that he could not get a living by verse, so had recourse to other kinds of writing, *e.g. Animated Nature*, *Roman History*, etc. He said to Lord Lisburn, "I cannot afford to court the draggle tail muses, my lord; they would let me starve; but by my other labours I can make shift to eat and drink, and have good clothes."

413. **bliss** refers to the pleasure derived from writing verse.

woe refers to the poverty attending the occupation of a poet. See note to 412.

415. **by which**, etc. This refers to the noble aspirations for fame and distinction which are excited by reading stirring verse. A similar idea is conveyed in the next line, "Nurse of every virtue." It is, however, truer that poetry is a nurse of generous sentiments and "every virtue" than that she is a guide by which the arts excel. This last may be literally true of some didactic poems, but not of poetry generally. Goldsmith, however, pro-

bably uses the word "guide" in the sense indicated above, *i.e.* a stimulator to excellence in arts. De Quincey reckons literature among the fine arts.

417. **where'er thy voice be tried.** Wherever the influence of poetry is exercised or tested.

418. **Torno and Pambamarca** seem chosen at random to illustrate the poet's meaning, as if he had said on cliff or mountain, North or South. The Torno or Tornea river separates Sweden from Russia. Pambamarca is said in Malte Brun's geographical dictionary to be near Quito, but it will not easily be found in any ordinary atlas.

419. **where equinoctial fervours glow,** in tropical heat.

420 **or winter,** etc., in the Polar regions.

421. **prevailing over time,** for ever and for ever; never ceasing in spite of rolling years.

422. **redress the rigours,** make even the extremes of heat and cold more tolerable. *Redress* must be taken in the sense of alleviate.

424. **rage of gain.** The more usual way of expressing this would seem to be rage *for* gain. We speak of the rage of any powerful passion or desire, *e.g.* the rage of avarice, the rage of hunger; but when the word *rage* is followed not by a word expressive of the feeling, but of the object desired, we should rather use *for*, as rage for gain or money, rage for food. We cannot well understand gain as expressive of the feeling of avarice. Perhaps the expression in the text is an imitation of the Latin *auri sacra fames*.

425. **of native strength possessed,** possessing natural strength.

427. **that trade's proud empire,** etc. From this to the end was written by Johnson who seems to sanction Goldsmith's ideas about the evil of wealth.

428. **laboured mole,** pier built with much labour.

429. **self-dependent,** not depending on trade with foreign countries.

430. The natural strength of the rocks is contrasted with the artificial resistance of the mole.

THE END.

GLASGOW: PRINTED AT THE UNIVERSITY PRESS BY ROBERT MACLEHOSE.

MACMILLAN'S ENGLISH CLASSICS:

A SERIES OF SELECTIONS FROM THE WORKS OF THE GREAT ENGLISH CLASSICS,

WITH INTRODUCTIONS AND NOTES.

The following Volumes, Globe 8vo, are ready or in preparation.

BACON—ESSAYS. By F. G. SELBY, M.A., Principal and Professor of Logic and Moral Philosophy, Deccan College, Poona. 3s.; sewed, 2s. 6d.

The *Schoolmaster*—"A handy and serviceable edition of a famous English classical work, one that can never lose its freshness and its truth."

BURKE—REFLECTIONS ON THE FRENCH REVOLUTION. By the same. 5s.

Scotsman—"Contains many notes which will make the book valuable beyond the circle to which it is immediately addressed."

Schoolmaster—"A very good book whether for examination or for independent reading and study."

Glasgow Herald—"The book is remarkably well edited."

CAMPBELL—SELECTIONS. By CECIL M. BARROW, M.A., Principal, Victoria College, Palghât. [*In preparation.*

COWPER—THE TASK. By F. J. ROWE, M.A., and W. T. WEBB, M.A., Professors of English Literature, Presidency College, Calcutta. [*In preparation.*

GOLDSMITH—THE TRAVELLER and THE DESERTED VILLAGE. By ARTHUR BARRETT, B.A., Professor of English Literature, Elphinstone College, Bombay. 1s. 9d.; sewed, 1s. 6d. THE TRAVELLER (separately), sewed, 1s.

The *Educational News*—"In the book before us every justice is done to the genius of the poet. The introduction gives a very good outline of his life, and the notes teem with all manner of information, and it would be difficult to point out any omission on the part of the editor. The volume would make an admirable class-book."

The *Scotsman*—"It has a short critical and biographical introduction, and a very full series of capital notes."

GRAY—POEMS. By JOHN BRADSHAW, LL.D., Inspector of Schools, Madras. 1s. 9d.; sewed, 1s. 6d.

Dublin Evening Mail—"The Introduction and Notes are all that can be desired. We believe that this will rightly become the standard school edition of Gray."

Schoolmaster—"One of the best school editions of Gray's poems we have seen."

MACMILLAN AND CO., LONDON.

HELPS—Essays Written in the Intervals of Business. By F. J. Rowe, M.A., and W. T. Webb, M.A. 1s. 9d.; sewed, 1s. 6d.

The *Literary World*—"These essays are, indeed, too good to be forgotten."
The *Guardian*—"A welcome addition to our school classics. The introduction, though brief, is full of point."

MILTON—Paradise Lost, Books I. and II. By Michael Macmillan, B.A., Professor of Logic and Moral Philosophy, Elphinstone College, Bombay. 1s. 9d.: sewed, 1s. 6d. Books I. and II. separately, 1s. 3d. each: sewed, 1s. each.

The *Times of India*—"The notes of course occupy the editor's chief attention, and form the most valuable part of the volume. They are clear, concise, and to the point, . . . while at the same time they are simple enough for the comprehension of students to whom Milton without annotation must needs be a mystery."
The *Schoolmaster*—"The volume is admirably adapted for use in upper classes of English Schools."
The *Educational News*—"For higher classes there can be no better book for reading, analysis, and grammar, and the issue of these books of Paradise Lost must be regarded as a great inducement to teachers to introduce higher literature into their classes."

—L'Allegro, Il Penseroso, Lycidas, Arcades, Sonnets, &c. By William Bell, M.A., Professor of Philosophy and Logic, Government College, Lahore. 1s. 9d.; sewed, 1s. 6d.

The *Glasgow Herald*—"A careful study of this book will be as educative as that of any of our best critics on Aeschylus or Sophocles."

—Comus. By the same. 1s. 3d.; sewed, 1s.

The *Dublin Evening Mail*—"The introduction is well done, and contains much sound criticism."
The *Practical Teacher*—"The notes include everything a student could reasonably desire in the way of the elucidations of the text, and at the same time are presented in so clear and distinct a fashion, that they are likely to attract the reader instead of repelling him."

—Samson Agonistes. By H. M. Percival, M.A., Professor of English Literature, Presidency College, Calcutta. 2s.; sewed, 1s. 9d.

The *Guardian*—"His notes are always of real literary value. . . His introduction is equally masterly, and touches all that can be said about the poem."

SCOTT—The Lady of the Lake. By G. H. Stuart, M.A., Principal and Professor of English Literature, Kumbakonam College. 2s. 6d.; sewed, 2s.

—The Lay of the Last Minstrel. By G. H. Stuart, M.A., and E. H. Elliot, B.A., Assistant Professor of English, Presidency College, Madras. 2s.: sewed, 1s. 9d. Canto I., sewed, 9d. Cantos I.-III., and IV.-VI., 1s. 3d. each; sewed, 1s. each.

The *Journal of Education*—"The text is well printed, and the notes, wherever we have tested them, have proved at once scholarly and simple."

—Marmion. By Michael Macmillan, B.A. 3s.; sewed, 2s. 6d.

The *Spectator*—" . . . His introduction is admirable, alike for point and brevity."
The *Indian Daily News*—"The present volume contains the poem in 200 pages, with more than 100 pages of notes, which seem to meet every possible difficulty."

SCOTT—ROKEBY. By the same. 3s.; sewed, 2s. 6d.

The *Guardian*—"The introduction is excellent, and the notes show much care and research."

SHAKESPEARE—THE TEMPEST. By K. DEIGHTON, late Principal of Agra College. 1s. 9d.; sewed, 1s. 6d.

The *Guardian*—"Speaking generally of Macmillan's Series we may say that they approach more nearly than any other edition we know to the ideal school Shakespeare. The introductory remarks are not too much burdened with controversial matter; the notes are abundant and to the point, scarcely any difficulty being passed over without some explanation, either by a paraphrase or by etymological and grammatical notes."

The *School Guardian*—"A handy edition of *The Tempest*, suitable for the use of colleges and schools generally. Mr. Deighton has prefixed to the volume an introduction on the date, origin, construction, and characters of the play, and has added a pretty full collection of notes, with an index of reference to the passages of the text in question. The 'get up' of this series is a model of what such books should be."

—MUCH ADO ABOUT NOTHING. By the same. 2s.; sewed, 1s. 9d.

The *Schoolmaster*—"The notes on words and phrases are full and clear."

The *Glasgow Herald*—"The notes occupy a larger space than the text of the play, and are supplemented by a valuable index to the notes, so that if one remembers any notable word he can find at once a reference that leads to the proper explanatory note."

—A MIDSUMMER NIGHT'S DREAM. By the same. 1s. 9d.; sewed, 1s. 6d.

—THE MERCHANT OF VENICE. By the same. 1s. 9d.; sewed, 1s. 6d.

The *Practical Teacher*—"The introduction is a good summary of the play, and the notes are precise, clear, and, we need hardly add, full. A student who has mastered the contents of this volume will have a thorough acquaintance with the play, and be prepared for any test of his knowledge of it to which he may have to be subjected."

—AS YOU LIKE IT. By the same. 1s. 9d.; sewed, 1s. 6d.

—TWELFTH NIGHT. By the same. 1s. 9d.; sewed, 1s. 6d.

The *Educational News*—"This is an excellent edition of a good play."

—THE WINTER'S TALE. By the same. 2s.; sewed, 1s. 9d.

The *Literary World*—"The Introduction gives a good historical and critical account of the play, and the notes are abundantly full."

—KING JOHN. By the same. 1s. 9d.; sewed, 1s. 6d.

—RICHARD II. By the same. 1s. 9d.; sewed, 1s. 6d.

—HENRY V. By the same. 1s. 9d.; sewed, 1s. 6d.

The *Scotsman*—"The text is excellent, the introduction is sufficiently learned, and elucidates not this play alone, but the dramatic scope of the Lancastrian tetralogy, and the notes are very full, very explanatory, and not often superfluous."

The *Educational Times*—"We have examined the notes with considerable care, and we have found, in almost every case, that a full and clear explanation is given of each difficulty. . . . The notes are clear and comprehensive."

—RICHARD III. By C. H. TAWNEY, M.A., Principal and Professor of English Literature, Presidency College, Calcutta. 2s. 6d.; sewed, 2s.

The *School Guardian*—"Of Mr. Tawney's work as an annotator we can speak in terms of commendation. His notes are full and always to the point."

—CORIOLANUS. By K. DEIGHTON. 2s. 6d.; sewed, 2s.

—MACBETH. By the same. 1s. 9d.; sewed, 1s. 6d.

The *Educational Review*—"This is an excellent edition for the student The notes are suggestive, . . . and the vivid character sketches of Macbeth and Lady Macbeth are excellent."

SHAKESPEARE—JULIUS CAESAR. By K. DEIGHTON. 1s. 9d.; sewed, 1s. 6d.

The *Guardian*—"Of *Julius Caesar* and the *Merchant of Venice*, edited by Mr. K. Deighton, we can speak in terms of almost unqualified praise. The notes are admirably suited to the use of middle forms, being brief, numerous, and accurate. Besides affording evidence of scholarly attainments on the part of the annotator, they show a perfect knowledge of the limits of a schoolboy's capacity, and a rare ability to explain away his difficulties in a simple and interesting manner."

—HAMLET. By the same. 2s. 6d.; sewed, 2s.

—KING LEAR. By the same. 1s. 9d.; sewed, 1s. 6d.

—OTHELLO. By the same. 2s.; sewed, 1s. 9d.

—ANTONY AND CLEOPATRA. By the same. 2s. 6d.; sewed, 2s.

—CYMBELINE. By the same. 2s. 6d.; sewed, 2s.

The *Scotsman*—"Mr. Deighton has adapted his commentary both in *Othello* and in *Cymbeline*, with great skill to the requirements and capacities of the readers to whom the series is addressed."

SOUTHEY—LIFE OF NELSON. By MICHAEL MACMILLAN, B.A. 3s.; sewed, 2s. 6d.

The *Literary World*—"This is included in 'Macmillan's English Classics' series. The book well deserved such a place. It is too late in the day in such a notice as this to write one word in praise of Southey's clear and beautiful English. Mr. Michael Macmillan furnishes an introduction and notes. The former is a model in its way—explanatory, critical, informing; the latter are a marvel of fulness and carefulness, and withal nearly as interesting to read as the book itself. What with these notes and the capital index, a student ought to be able to 'know the book' from beginning to end."

SPENSER—THE FAIRY QUEEN. Book I. By H. M. PERCIVAL, M.A. [*In preparation.*

TENNYSON—SELECTIONS. By F. J. ROWE, M.A., and W. T. WEBB, M.A. New Edition. Enlarged. 3s. 6d. The poems contained in the volume are:—"Recollections of the Arabian Nights," "The Lady of Shalott," "Oenone," "The Lotos Eaters," "A Dream of Fair Women," "Morte d'Arthur," "Dora," "Ulysses," "Tithonus," "Sir Galahad," "The Lord of Burleigh," "Ode on the Death of the Duke of Wellington," "The Revenge," "The Palace of Art," "The Brook," "The Voyage," and "Demeter and Persephone."

The *Scotsman*—"The choice of pieces is well made, and the notes are admirable."

The *Journal of Education*—"It should find a wide circulation in English schools. . . . . The notes give just the requisite amount of help for understanding Tennyson, explanations of the allusions with which his poems teem, and illustrations by means of parallel passages. A short critical introduction gives the salient features of his style with apt examples."

The *Literary World*—"The book is very complete, and will be a good introduction to the study of Tennyson's works generally."

—ENOCH ARDEN. By W. T. WEBB, M.A. 2s.

—AYLMER'S FIELD. By the same. 2s.

—THE PRINCESS. By P. M. WALLACE, B.A. 3s. 6d. [*Dec.*, 1891.

—THE COMING OF ARTHUR and THE PASSING OF ARTHUR. By F. J. ROWE, M.A. 2s.

WORDSWORTH—SELECTIONS. By F. J. ROWE, M.A., and W. T. WEBB, M.A. [*In preparation.*

MACMILLAN AND CO., LONDON.

11.10.11.91.